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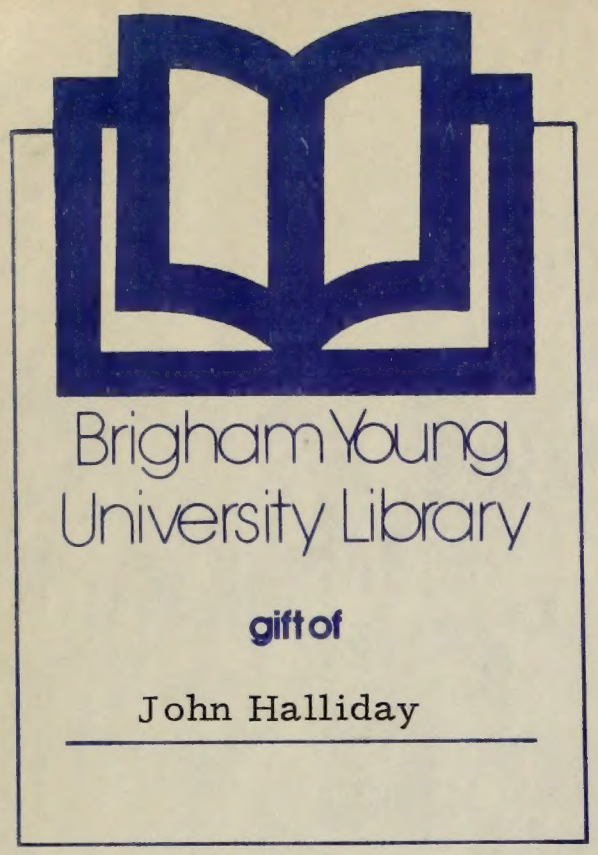
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PRACTICAL SINGING TUTOR

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FOR

MEZZO-SOPRANO, OR CONTRALTO

BY

FRANZ ABT.

New and Revised Edition by MAX SPICKER

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Abt's Singing Tutor for Soprano, or Tenor.
do. *do.* *do.* .. Bass, or Baritone.

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PRACTICAL SINGING TUTOR

BY

FRANZ ABT

OP. 474

Newly revised edition, with a short practical treatise on
The Art of Singing

BY

MAX SPICKER

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COMPLETE,

Also published in four parts, Price, each, .50

FOR SOPRANO OR TENOR
" MEZZO-SOP. OR CONTRALTO
" BARITONE OR BASS

NEW YORK: G. SCHIRMER.
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TREATISE ON THE ART OF SINGING.

This text-book has been received with such marked favor by the foremost musicians and singing teachers, and has attained such popularity, that a new and thoroughly revised edition has become a real necessity. This method not being intended, as is often wrongly supposed, for self-instruction, but assuming the careful guidance of an experienced teacher, this Preface will contain a series of important theoretical and practical suggestions which have in all cases proved to be an admirable basis for instruction in singing, and are recognized as such by the most eminent authorities, like Lamperti, Garcia, Panseron, and Sieber, to whose opinions we have also occasionally referred for the following.

ATTITUDE OF THE BODY.

The pupil should always stand while practising, and (if possible) be accompanied by another person, so that he may not only give his entire attention to his singing, but also become familiar with the capacity of his breath. It is evident that in a sitting posture the chest is more or less contracted, which must in turn restrict and impede inspiration and expiration. Hence the voice of a seated person is sure to lose materially in strength and volume. The head should not be bent forward, but raised so that the tone may not sound forced and stifled, or the flexibility of the larnyx be hampered; on the other hand, it would be a mistake to raise it as high as possible, for such a stretching of the neck-muscles would prevent the production of a good tone.

THE MOUTH.

Even a person who knows little or nothing about singing will probably see at once that the *form* given to the mouth in singing must exert the greatest influence on the quality, volume, and expression of the tone. Yet even the first and simplest rule in singing, that the mouth must be *opened*, is often ignored by many singers in an incomprehensible manner. Others fall into the opposite error of stretching their mouths to the fullest extent; this lends to the tone a harsh, rough quality, the mouth and pharynx being subjected to an undue strain. Generally speaking, the extent to which the mouth should be opened depends on its conformation, the mouth of one singer requiring to be opened more or less wide, as the case may be, than that of another in order to produce pure and beautiful tones; nevertheless, the theory of singing prescribes an approximate normal form to be observed, which the common experience of the greatest masters shows to be highly conducive to euphony of tone. The mouth should be opened about far enough to let the middle of the thumb pass between the upper and lower teeth. This opening has the form neither of a circle (O) nor of a vertical oval (O) but of a horizontal oval (O). In singing, the upper teeth should be visible about half way up, and the lower teeth scarcely at all; thus the upper lip is raised a trifle, while the under lip is kept on a level with the edge of the under teeth, though without covering them, for that would decidedly muffle the tone. The *position of the tongue* is of the highest importance. It must lie flat and perfectly quiet in the mouth, gently touching the back of the lower teeth, to allow the rising waves of sound to issue freely. So soon as the tongue is arched or its tip raised or is pressed back on its root, or is moved about uneasily in the mouth in any way, the tone loses its beauty, and bad habits are acquired which can be got rid of only at the expense of much time and trouble. To accustom the pupil to keep his tongue in its proper quiet position, the first studies are usually sung only to the vowel A, which is the best for getting the desired position or form of the mouth. For in singing with words, one and the same position cannot be retained, as not only the different consonants call at each instant for different movements of the separate parts of the mouth, but even the other vowels (E, I, O and U) bring about changes in the position of the lips, the teeth and the tongue. We therefore designate the form of the mouth just described as the *normal* one, to be taken as a starting-point, and returned to as often as the form of the words permits.

ON TAKING BREATH.

Expertness in taking breath at the right time is one of the most essential points for a singer, if not "*the Basis of the entire Art of Singing.*" Inexperienced teachers, wrongly supposing that for drawing breath no special instruction or practice are needed, often pay no

attention at first to the way in which the pupil draws or expels his breath. They set him to singing before he knows how to control his breath; they expect him to sing long-sustained tones or long passages in one breath, without his knowing in the least how to set about it. Yet taking breath *while singing is a totally different thing* from doing so while *speaking!* When a speaker draws breath he does so quite regardless of making provision of a certain amount of breath for uttering a certain series of words; he inhales as much or as little air as happens to suit him, because he will have sufficient opportunity during the course of his speech to get a fresh supply; besides, he is bound to observe neither a fixed duration of the words nor a fixed tempo in their delivery. Nor does a speaker make a sharp distinction between the action of inspiration and that of expiration; he speaks while still drawing breath, and has sometimes already expelled the greater part of the air taken in, before he begins to speak.

In singing this is quite different. The supply of air which a singer takes in must be distributed in such a manner that it will hold out for the delivery of a certain number of tones, each having a fixed duration, and all being ordered in a certain tempo. For a singer can stop and take breath only where the musical phrase or the sense of the words allows. Further, in singing, the act of *in*spiration is exclusively a preparatory one, and *song must and can begin* only with the beginning of *ex*piration. In giving exact rules for drawing in and expelling the breath, we shall assume that the pupil invariably and carefully follows our directions concerning the position of the body, etc.

When *taking breath*, be careful to fill the lungs abundantly, though quietly and without haste, with air; during inspiration the chest steadily rises and expands, while the abdomen recedes. But take care to draw breath neither overslowly nor too hastily; for in the first case the chest would be greatly strained and tired, whereas in the second the lungs would be rendered unable to retain the air for any length of time. One should never take breath *audibly*, but without any exertion and in a scarcely perceptible manner. Now, in order to be able to take in and retain a sufficient amount of air, the pupil must above all things avoid breathing merely with the *upper part of the lungs* (expanding the higher ribs only); the chief work in breathing should be assigned to the diaphragm and the abdominal muscles; he must also take care not to contract the glottis during inspiration, but to leave it wide open for the free ingress of air; it must not be used as if it were an active organ of breathing, for this brings laryngeal muscles into action which have very different work to do. On taking a deep breath the larynx sinks down, while the soft palate rises, and at the same instant the diaphragm is forced downward.

The air thus quietly and abundantly inspired must be very carefully husbanded by the singer during *expiration.* The pupil must not *expel* the air in quantities, but let it *flow out* gently and very gradually, under complete control. *A proper distribution of the breath is the essential point in singing.* It is not so important always to have a great supply of air at command, as to know *how to manage a moderate quantity economically.* One must therefore be able to retain the air taken in as long as possible, and never to expend too much breath on the first tones, so that the air may be equally distributed among all the tones to be sung in one breath, and flow out quietly and noiselessly. Taking breath *too often* makes the voice unsteady; the pupil should, however, be equally cautious not to force the lungs to eke out the supply of air *excessively long.*

PRODUCTION OF A GOOD TONE.

This depends essentially upon the following fundamental conditions: Firstly, the quietly inhaled breath must always be *drawn* out, not *pushed* out; secondly, its whole mass must be set in musical vibration, which can be done only by constantly renewing in mind the vowel on which the tone is sung, and by transforming each air-wave into a tone-wave, so to speak; thirdly, the tone must be struck and sustained at precisely the true pitch; fourthly, the tone must be able to pass out freely, unhindered by any unfavorable position or motion of the tongue, pharynx, or cavity of the mouth; and finally, it must be directed against the front part of the roof of the mouth, on which it impinges and then be reflected at the same angle, leaving unchecked the correctly opened mouth.

PRODUCTION OF A FINE TONE.

But what is the distinction between a *good* tone and a *fine* tone? A tone is *good* which is true, bright, and free from any disagreeable by-tones (guttural, nasal, or palatal tone); a tone is rendered *fine* (beautiful) by its expressiveness, by its peculiar timbre. Thus a good tone has been called the *body* of song, and a fine tone its *soul*. A good tone by no means includes the idea of a beautiful one, whereas a beautiful tone is unimaginable without the foundation of a good one.

Beauty of tone is dual; a material, sensuous beauty, in and of the tone alone, and a spiritual beauty, giving it inspiration and character. But few chosen ones are gifted by nature with the dual beauty of tone in its fullest sense. Now, though either kind is properly a gift of nature, the sensuous beauty of tone may be acquired in perfection, even by mediocre talents, by good training and diligent study, and the way prepared for attaining even the spiritual beauty of tone. The essential element in all beauty of tone is its *swell* and *subsidence*, without which *not even a sensuous tone-value* can be conceded to song. The Italian, speaking of a rendering without life and warmth, says, "Quella voce non ha vibrazione!" The habit, so common nowadays, of imputing an entirely wrong sense to words from foreign languages, has unhappily not spared the word *tremolare*, which is continually confounded with *vibrare*. People say, "that singer's voice vibrates dreadfully," instead of saying correctly, "has a dreadful tremolo." For *vibrazione*, under which must be understood the swell and increase of the tone, together with its subsidence—its innermost life—is a *superiority*, not a *defect*, of the singer, while the *tremolo* is one of the most repulsive of vocal defects.

DURATION AND METHOD OF PRACTICE.

The main question in practising is not "*how much*," but "*how*" one practises. Above all things, the pupil must have a good and correctly tuned piano, otherwise his intonation will be endangered, however good his ear may be; he should practise with the closest attention; call to mind, before beginning, everything to which he ought to give heed during practice, and most carefully watch every tone and vowel-sound, so that it may be begun promptly and correctly, and sustained and finished at the right pitch. The pupil should begin practice one hour after breakfast or two hours after a heavier meal, contenting himself at first with singing not longer than ten minutes consecutively, then always pausing for five minutes. After the pause he may practise fifteen or twenty minutes with brief interruptions, then rest for half an hour, and then resume practice for thirty or forty minutes (with short pauses for resting). By repeating this scheme of practice twice or thrice daily, according as his strength or the teacher's instructions permit, he will practise in all about two or three hours every day, which must never be overstepped, and should be abbreviated by an hour on lesson-days. Of course, the teacher should pay careful attention to the pupil's health, and at lesson-time allow him short breathing spells, which may be filled up—to the pupil's great benefit—with useful observations on various points in the vast field of the art of singing, with explanations of the words, etc., etc. Finally, practice should not be omitted a single day, except in the case of an indisposition or hoarseness really necessitating such omission. *The first duty of the pupil is the utmost regularity in practice.*

In the above we have attempted to touch on the most indispensable points in the study of singing, at least for beginners, and will close our preface with Schubart's glorious tribute to song: "Song is indisputably the first Article in the whole art of music, the axis around which revolves all that is called melody, modulation, and harmony. All instruments are mere imitations of the singing voice. Song sits as a king upon his throne, while round about all the instruments bow as vassals. The human voice is in the nature of things the primitive tone, all other voices in the world being but a distant echo of this divine first voice. The human throat is the first, purest, and most admirable instrument of Creation!"

NEW YORK, *October*, 1892. MAX SPICKER.

Part I.

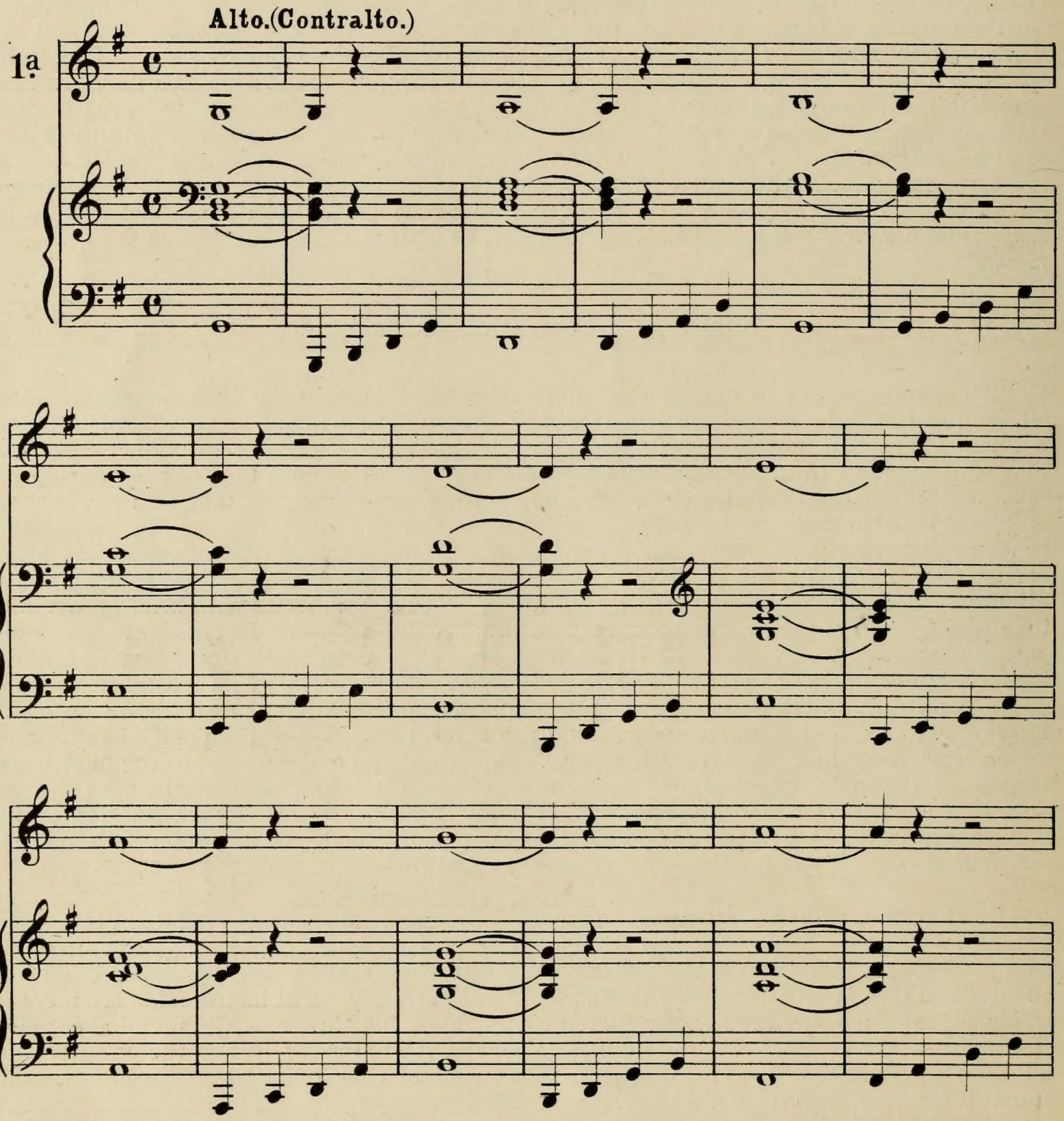
Production of Tone._Intervals.
Tonbildung und Treffübungen.

Edited by MAX SPICKER.

I.

SUSTAINED TONES OF UNIFORM POWER.
GLEICHMÄSSIGES AUSHALTEN DES TONES.

*)Diatonic Scale._*Diatonische Tonfolge.*



*)This exercise, like all following ones, is to be sung to the vowel "a", (=father). The tones are to be taken and sustained smoothly and evenly, the aperture formed by the mouth remaining unaltered. (See Preface.)

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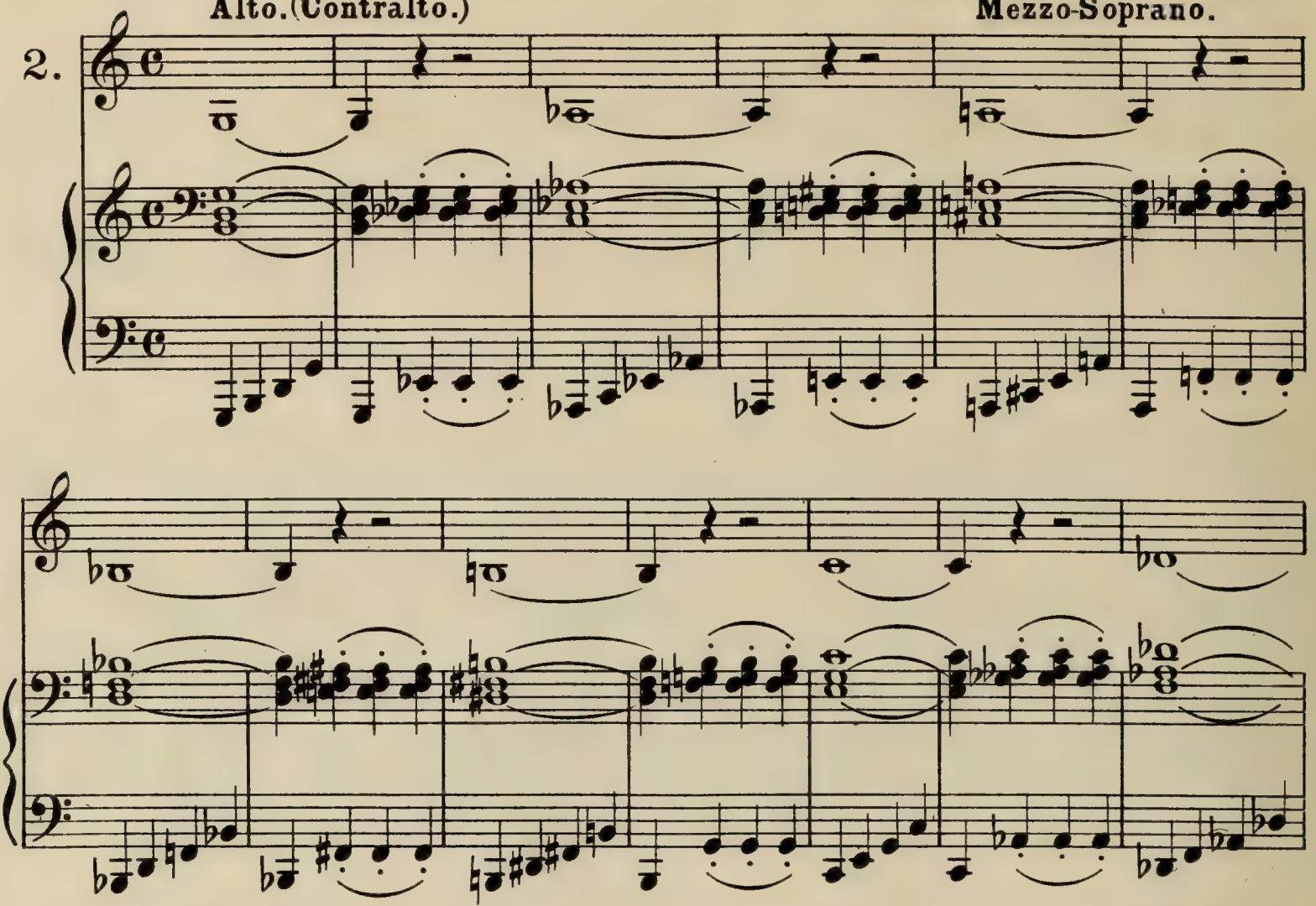
Mezzo-Soprano.

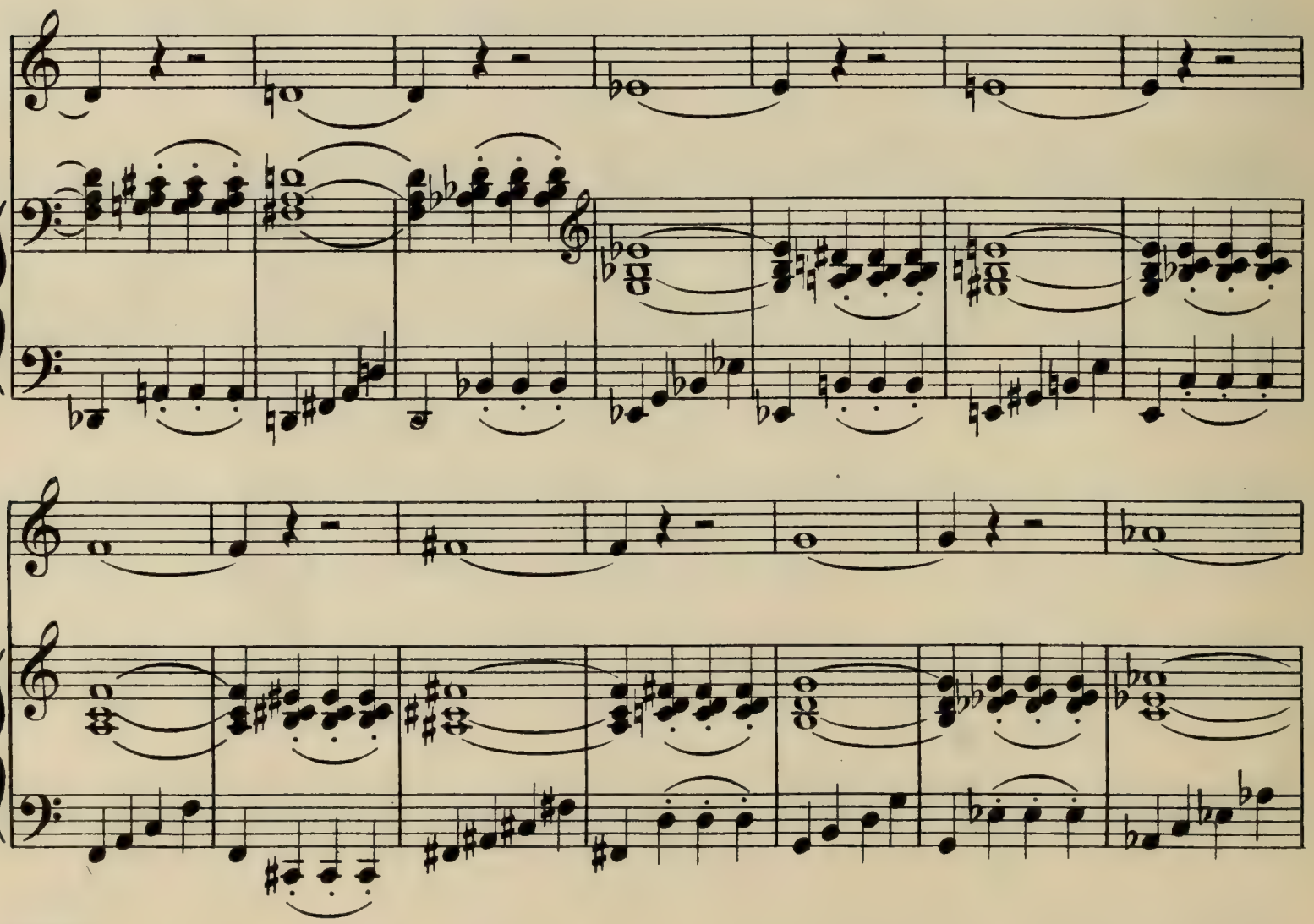
1b

Chromatic Scale.—*Chromatische Tonfolge.*

2.

Alto.(Contralto.) **Mezzo-Soprano.**





II.

INTERVALS.—*INTERVALLE.*

Major Second.—*Grosse Secunde.* (= 1 Whole Tone.)

Alto.(Contralto.) **Mezzo-Soprano.**

3.

a

Major Third.—*Grosse Terz.* (= 2 Tones.)

Alto.(Contralto.) **Mezzo-Soprano.**

4.

a

Perfect Fourth.—*Reine Quarte.* (= 2½ Tones.)

5. **Alto.(Contralto.)** **Mezzo-Soprano.**

a

Perfect Fifth.—*Reine Quinte.* (= 3½ Tones.)

6. Alto.(Contralto.) Mezzo-Soprano.

a

Major Sixth.—*Grosse Sexte.* (=4½ Tones.)

Alto.(Contralto.) **Mezzo-Soprano.**

7.

a

Major Seventh.—*Grosse Septime.* (= 5½ Tones.)

Alto.(Contralto.)

8.

a

Octaves.—*Octaven.* (= 6 Tones.)

Alto.(Contralto.)

9.

a

Intervals in the Order of the Scale.—*Leitereigene Intervalle.*

Seconds.—*Secunden.* (M. = 1 T. m. = ½ T.)

10.

Major Sec. *grosse Sec.* *M.* *gr.* *minor Sec.* *kleine Sec.* *M.* *gr.* *M.* *gr.*

M. *gr.* *m.* *kl.* *M.* *gr.* *M.* *gr.* *m.* *kl.*

Thirds.—*Terzen.* (M. = 2 T. m. = 1½ T.)

11.

M. *gr.* | *m.* *kl.* | *m.* *kl.* | *M.* *gr.*

a

M. *gr.* | *m.* *kl.* | *m.* *kl.* | *M.* *gr.* | *m.* *kl.*

Fourths.—*Quarten.* (p. = 2½ Tones.)

12.

perfect. *reine.* | *p.* *r.* | *p.* *r.* | *augmented.* (= 3 T.) *übermässige.*

a

p. *r.* | *p.* *r.* | *p.* *r.* | *p.* *r.*

Fifths._*Quinten.* (p. = 3½ T.)

13.

p. *r.*

a

diminished (= 3 T.)
verminderte.

Sixths._*Sexten.* (M. = 4½ T. m. = 4 T.)

14.

M. *gr.*

m. *kl.*

a

Sevenths. — *Septimen.* (M. = 5½ T. m. = 5 T.)

15.

M. gr. m. kl. m. kl.

a

M. gr. m. kl.

Octaves. — *Octaven.* (p. = 6 T.)

19.

perfect. p. p.

a

p. p. p.

Minor, Augmented and Diminished Intervals.
Kleine, übermässige und verminderte Intervalle.

Minor Seconds.—*Kleine Secunde.* (= ½ Tone.)

17.

a

Augmented Seconds.—*Übermassige Secunde.* (= 1½ T.)

18.

a

Augmented Fourths.—*Übermässige Quarte.* (= 3 T.)

19.

a

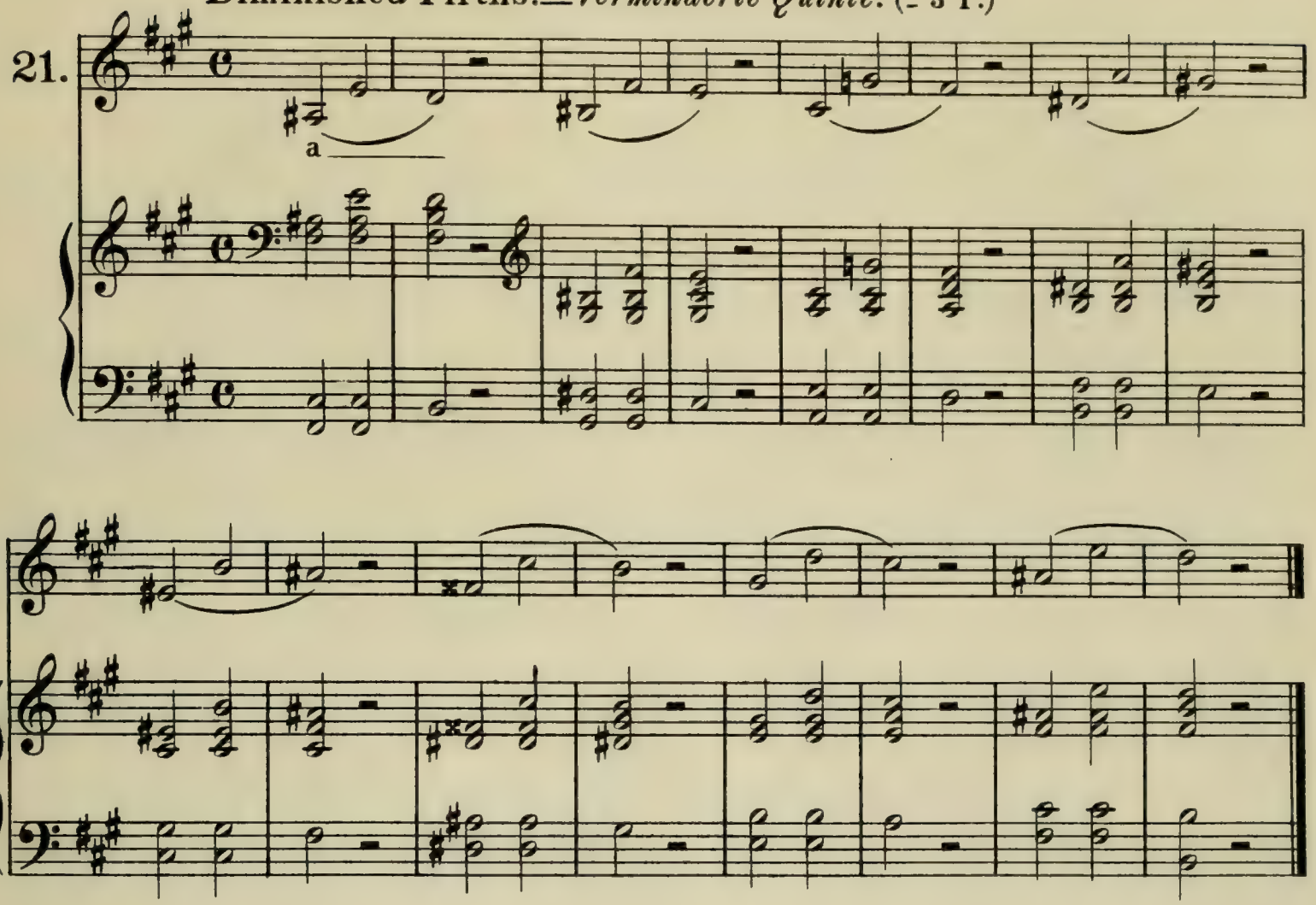
Augmented Fifths.—*Übermässige Quinte.* (= 4 T.)

20.

a

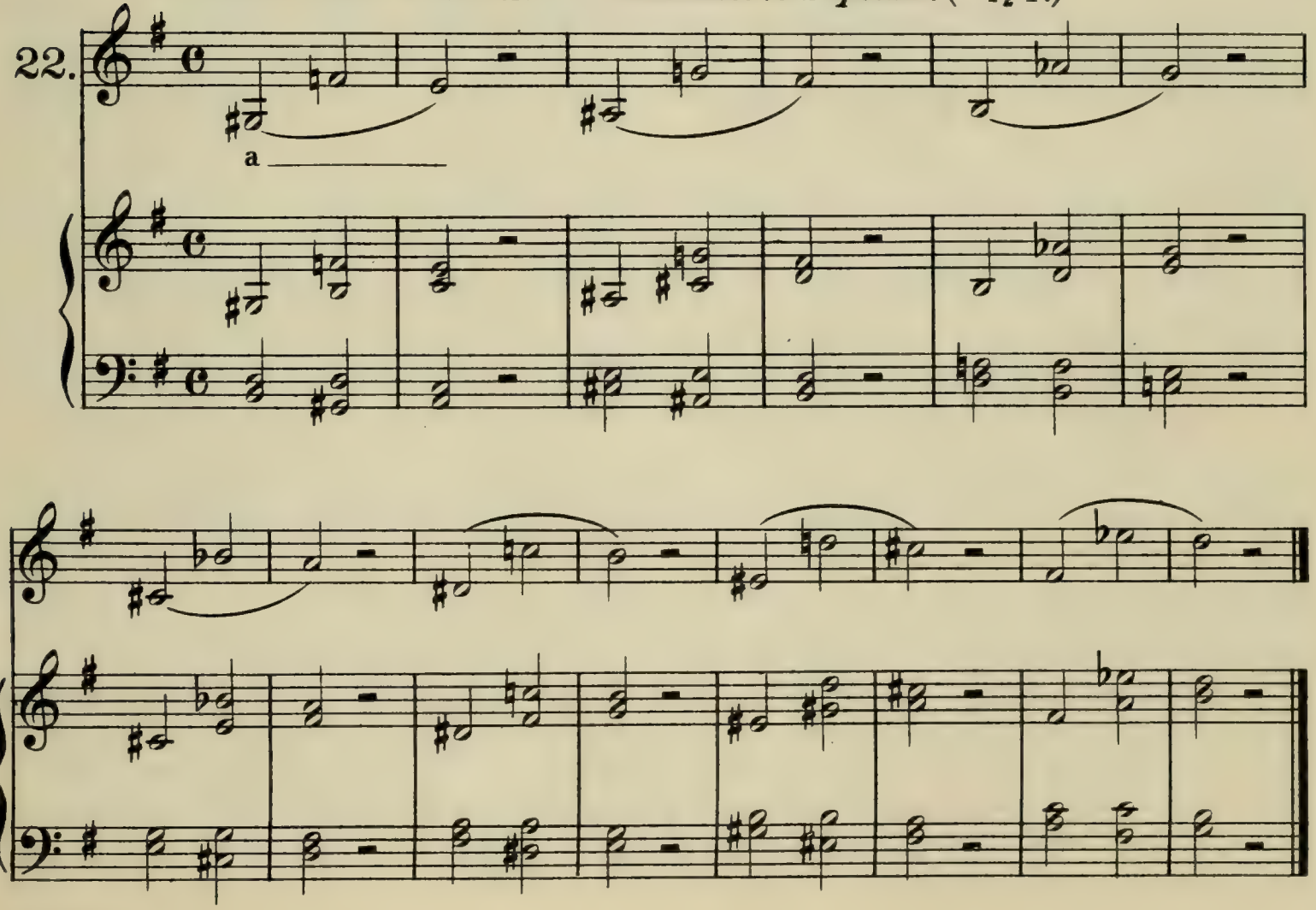
Diminished Fifths.—*Verminderte Quinte.* (= 3 T.)

21.



Diminished Sevenths.—*Verminderte Septime.* (= 4½ T.)

22.



III.

EXERCISES ON INTONATION.

INTONATIONS - ÜBUNGEN.

The Major Triad, with Major Third and Perfect Fifth.

Der harte Dreiklang, (Dur) mit grosser Terz und reiner Quinte.

23.

*) a

*)In Exercises Nos 23, 24, 25, and 26, the several phrases are to be sung throughout with perfectly uniform power of tone.

The Minor Triad, with Minor Third and Perfect Fifth.

Der weiche Dreiklang,(Moll)mit kleiner Terz und reiner Quinte.

24.

a

The Chord of the Dominant-Seventh.

Der Septimen- (Dominanten-) Accord.

25.

a

The Chord of the Diminished-Seventh.

Der verminderte Semptimen-Accord.

26.

a

IV.

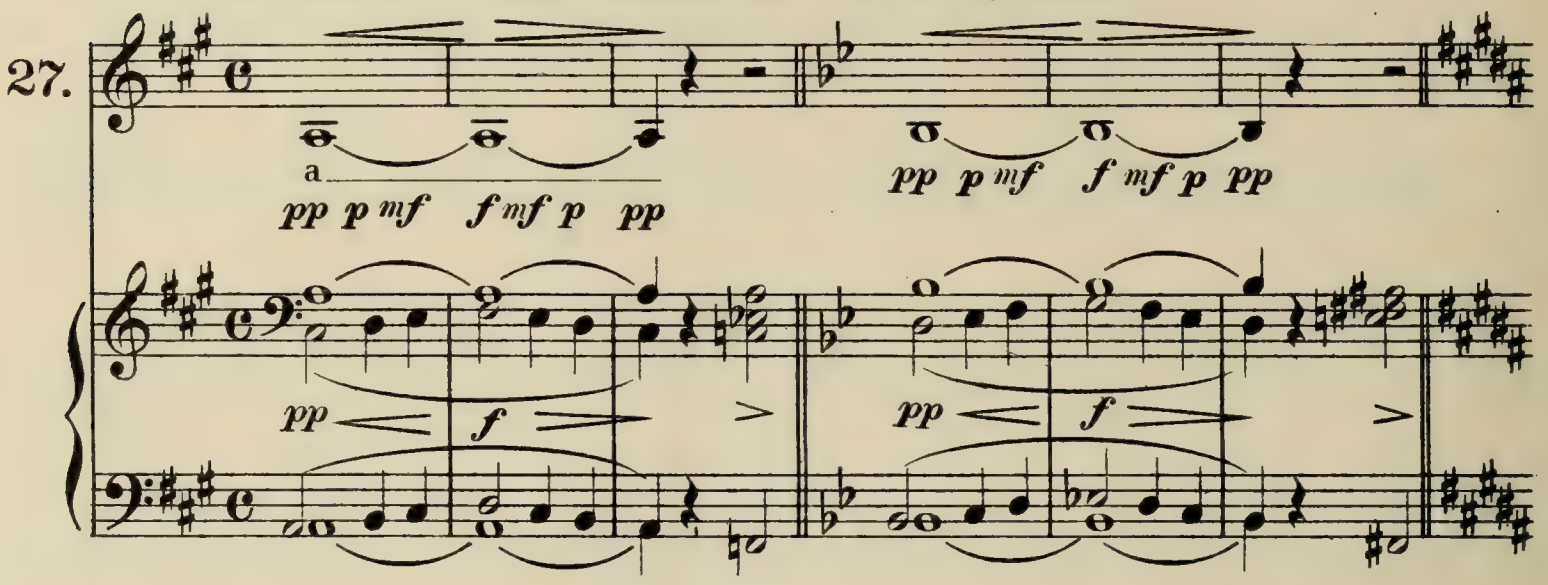
THE SWELL AND SUBSIDENCE OF THE TONE.
ANSCHWELLEN UND ABNEHMEN DES TONES.

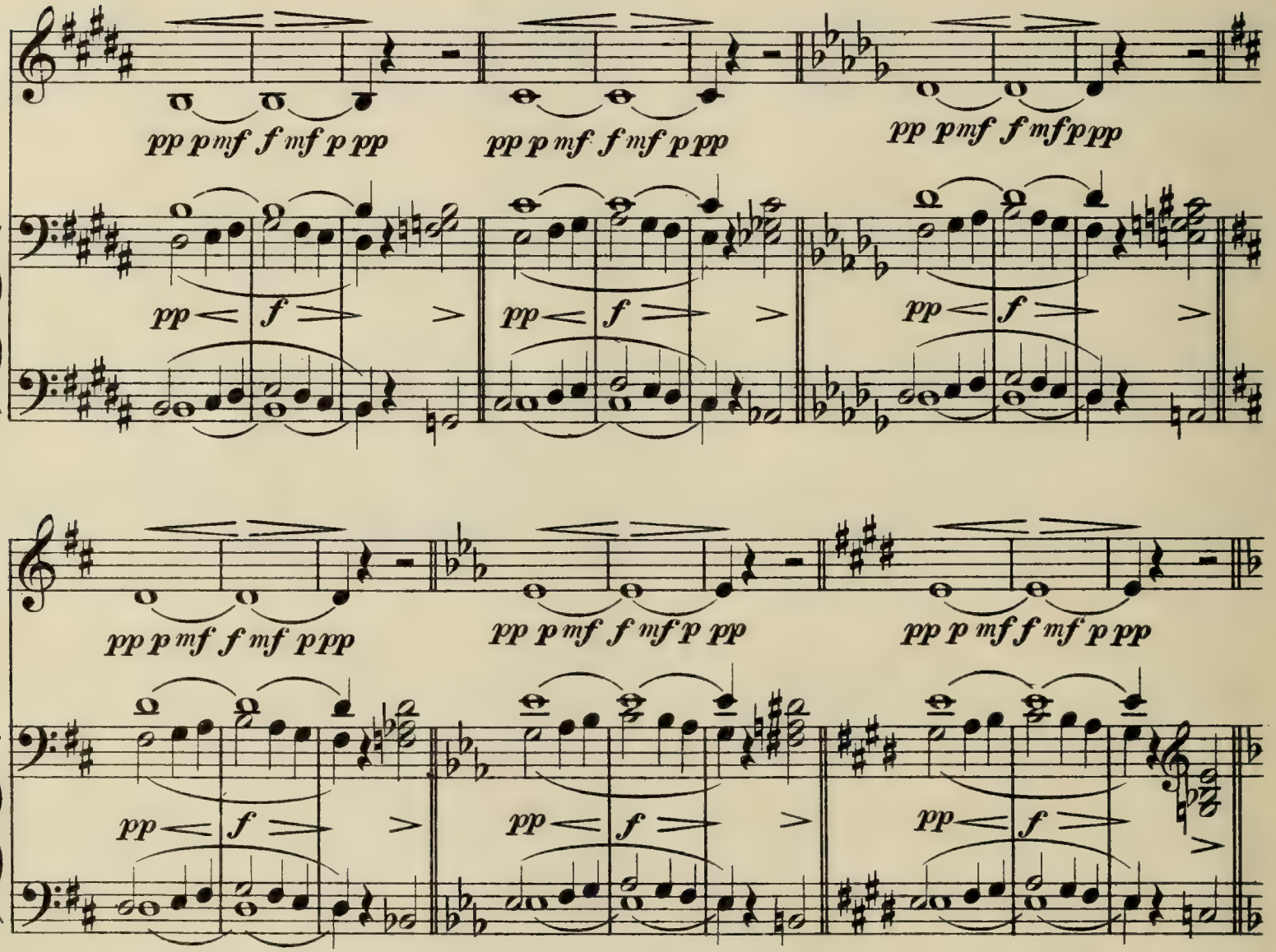
(Messa di voce.)

Begin on the tone which the voice can take most easily.

*) *Mit dem der Stimme bequemsten Tone zu beginnen.*

27.





*) It is best to study the swell and abatement of the tone separately, not combining them until proficiency in each is attained, when the other vowels (e, i, o, u,) may also be employed. This most important exercise should be repeated at the beginning of every lesson.

pp p mf f mf p pp pp p mf f mf p pp pp p mf f mf p pp

pp f pp f pp f

pp p mf f mf p pp pp p mf f mf p pp pp p mf f mf p pp

pp f pp f pp f

pp p mf f mf p pp pp p mf f mf p pp pp p mf f mf p pp

pp f pp f pp f

pp p mf f mf p pp pp p mf f mf p pp pp p mf f mf ppp

pp f pp f pp f

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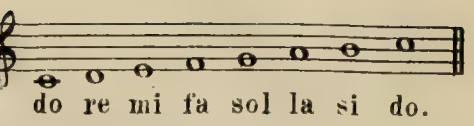
pp f pp f pp f



THE PORTAMENTO.—*TRAGEN DES TONES.*

Seconds.—*Secunden.*

*) Very slow. *Sehr langsam.*

28.

10567a

*) Exercises Nos 28, 29, 30, 31, 32, are all, at first, to be sung to the vowel "a"; then the portamento should be practiced, at first, with even power of tone, then with the *decrescendo* >, and finally with the *crescendo* <.

Thirds.—*Terzen.*

29.

la do si re do mi re fa mi sol

Example.
Ausführung.

fa la sol si la do si re do mi

mi do re si do la si sol la fa

sol mi fa re mi do re si do la

Fourths.—*Quarten.*

30.

la re si mi do fa re sol

Example.
Ausführung.

mi la fa si sol do la re si mi

mi si re la do sol si fa la mi

sol re fa do mi si re la

Fifths.—*Quinten.*

31.

la mi si fa do sol re la mi si

Example.
Ausführung.

fa do sol re la mi mi la re sol do

fa si mi la re sol do fa si mi la

Octaves.—*Octaven.*

32.

la la si si do do re re mi mi

Example.
Ausführung.

mi mi re re do do si si la la

Part II.

Exercises for the Cultivation of Fluency.
Übungen zur Ausbildung der Geläufigkeit.

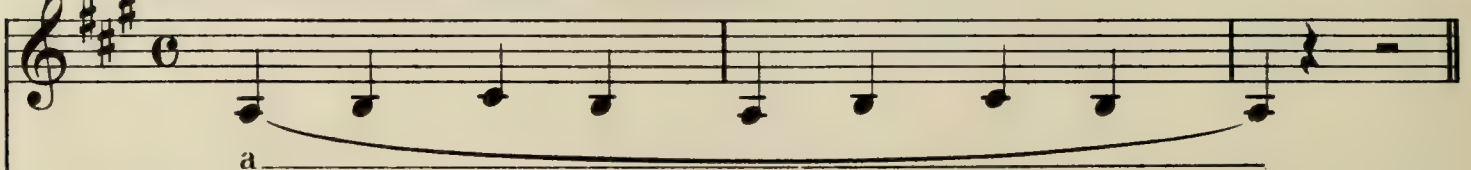
Edited by MAX SPICKER.

I.

SCALE-EXERCISES. — *TONLEITER-ÜBUNGEN.*

*) First without practicing the 2nd measure.
Erst ohne den zweiten Tact zu üben.

1.



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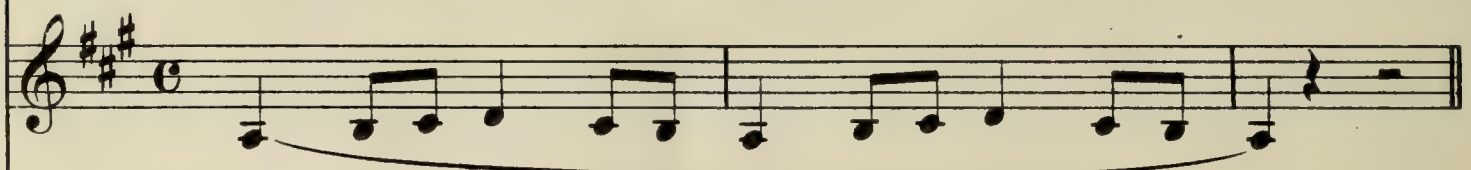

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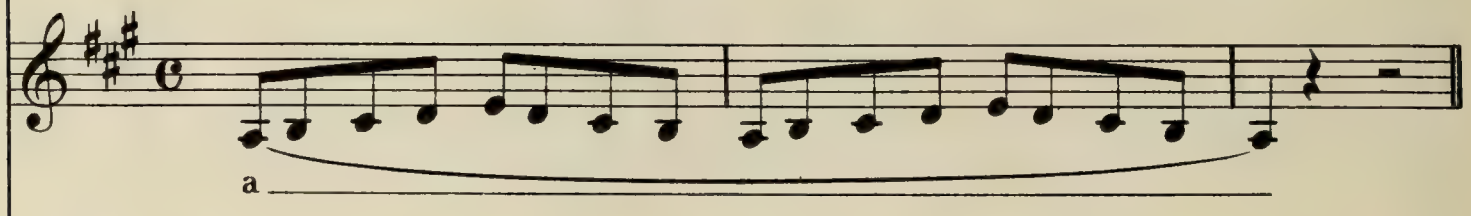

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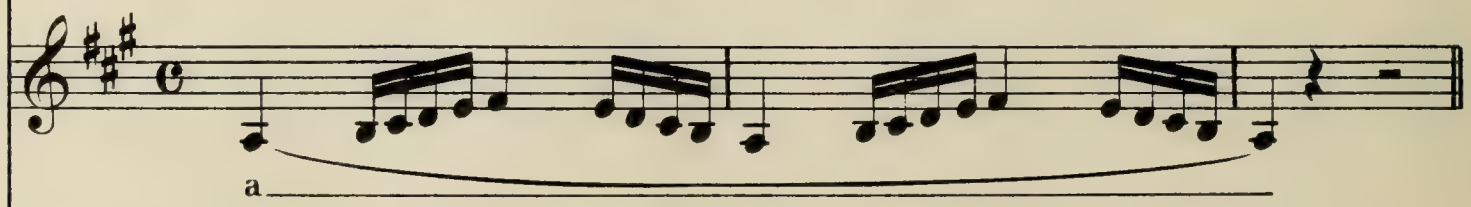

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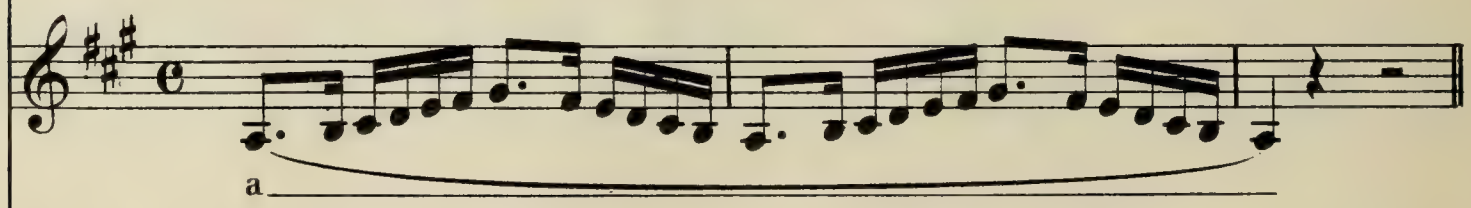

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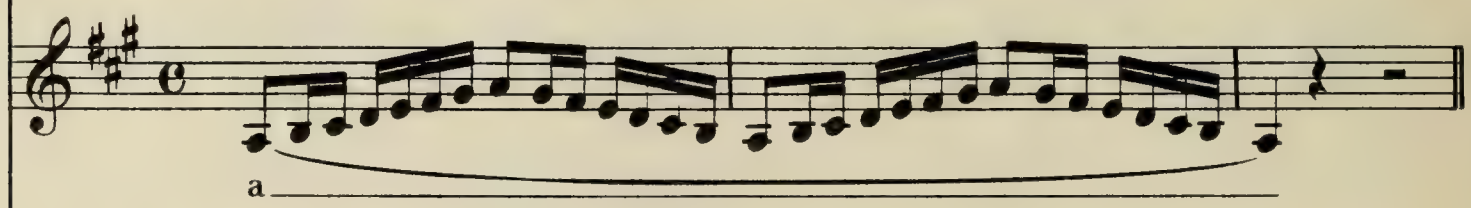

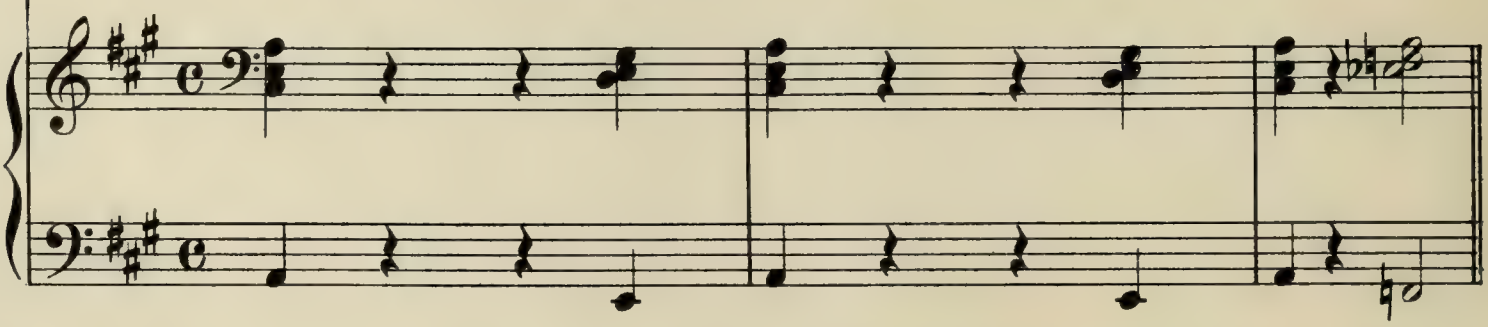

*) First sing through Exercise № 1, and then №s 2, 3, 4, 5, and 6 in succession.

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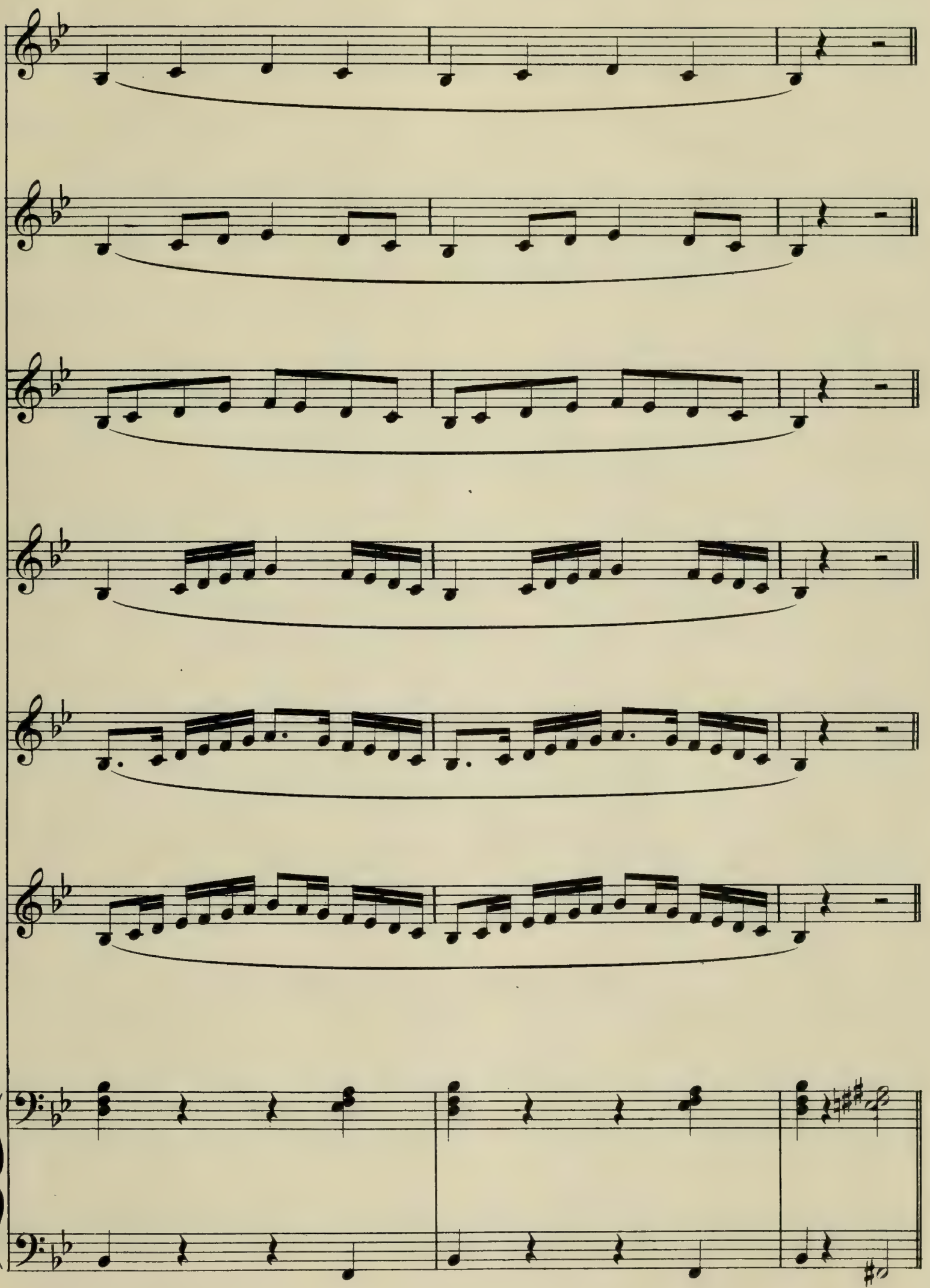
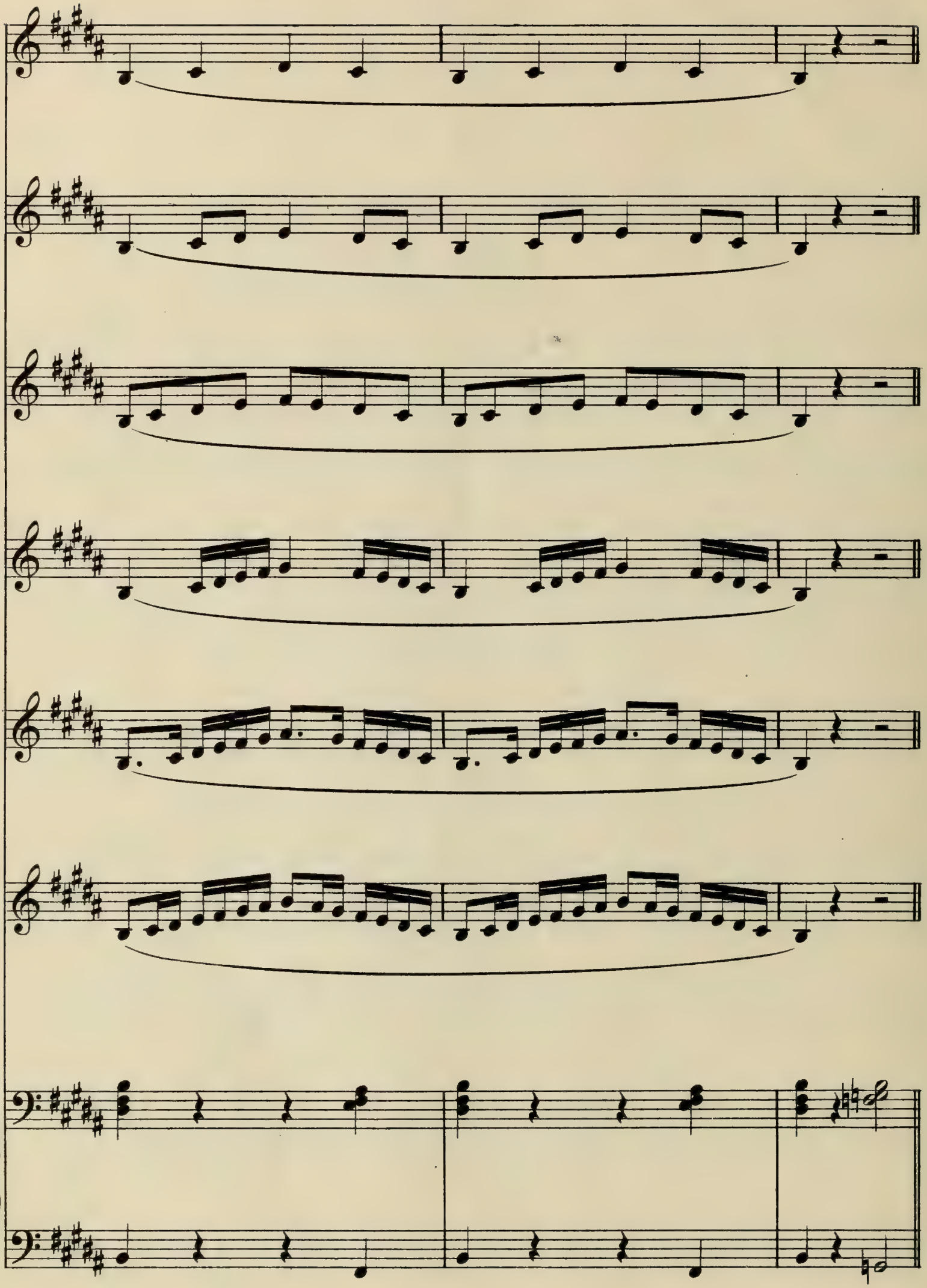
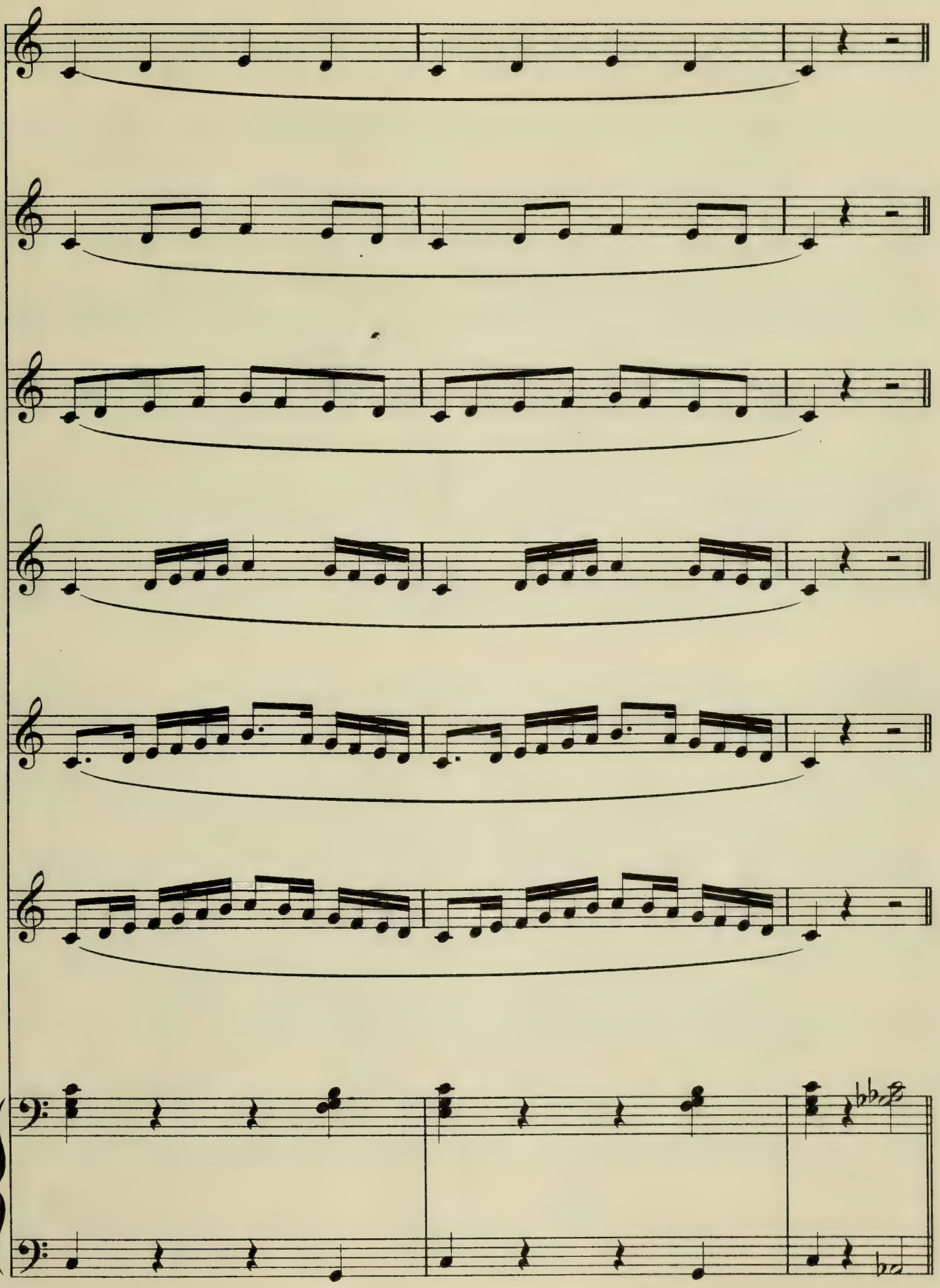
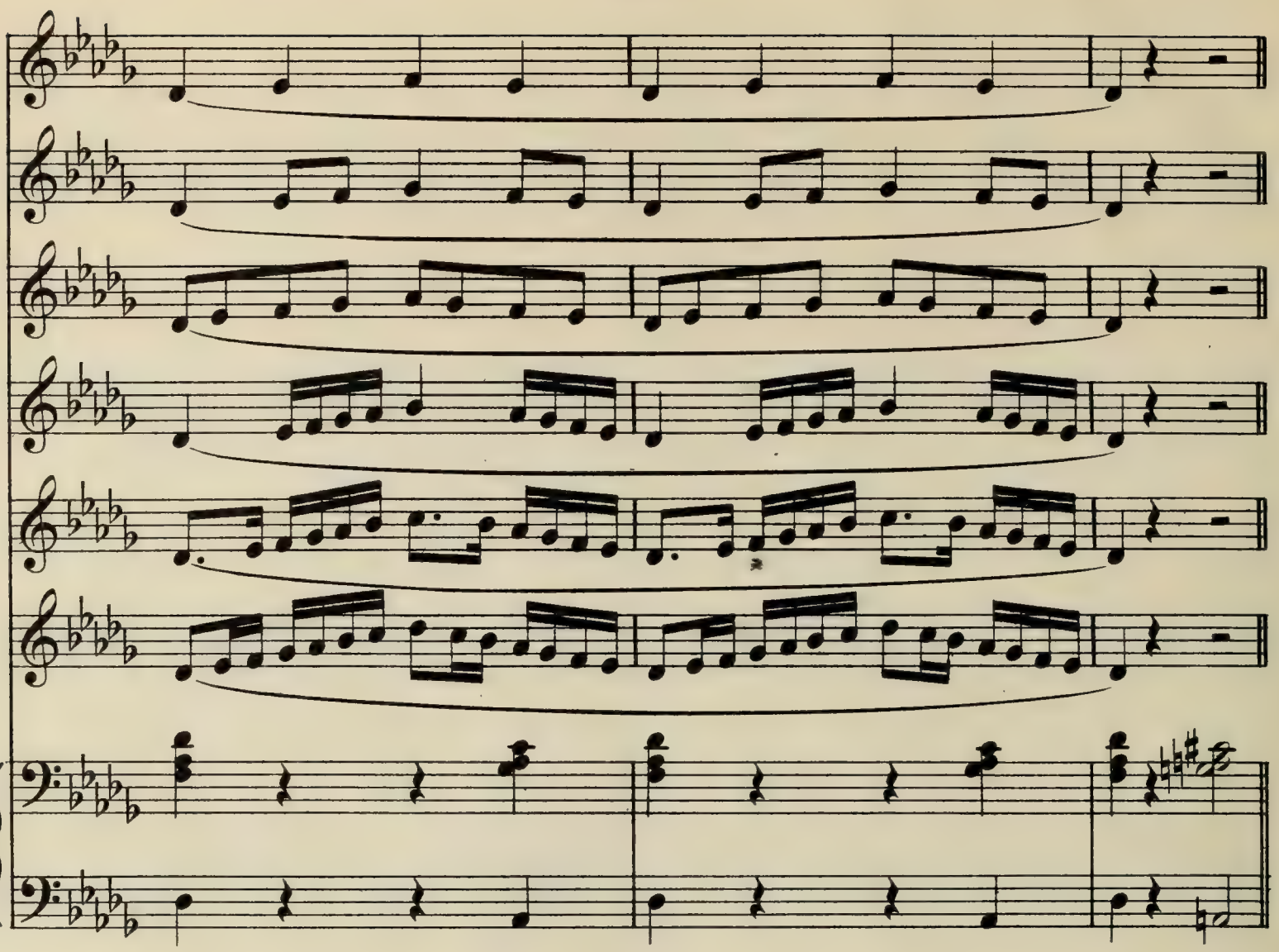
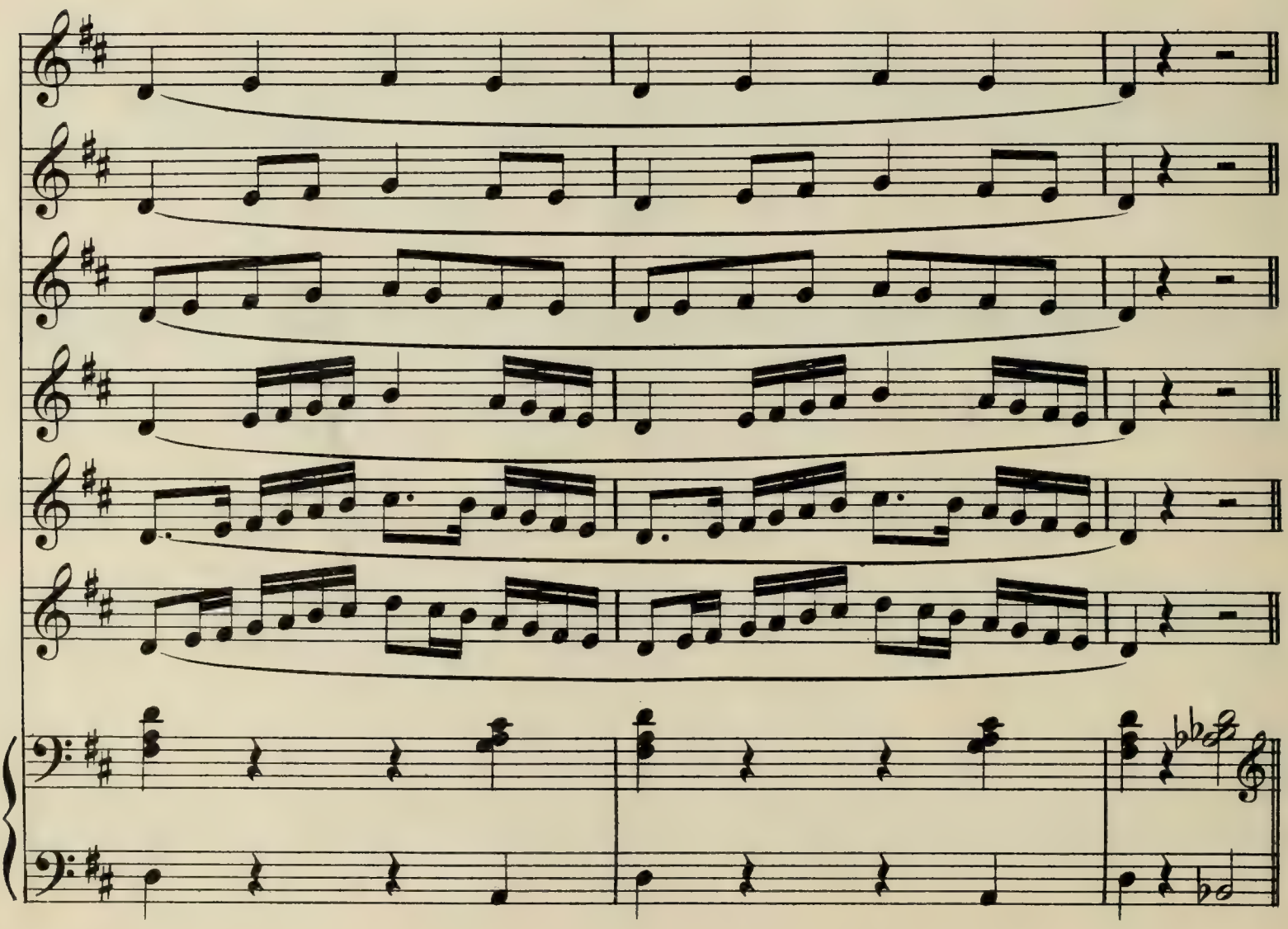
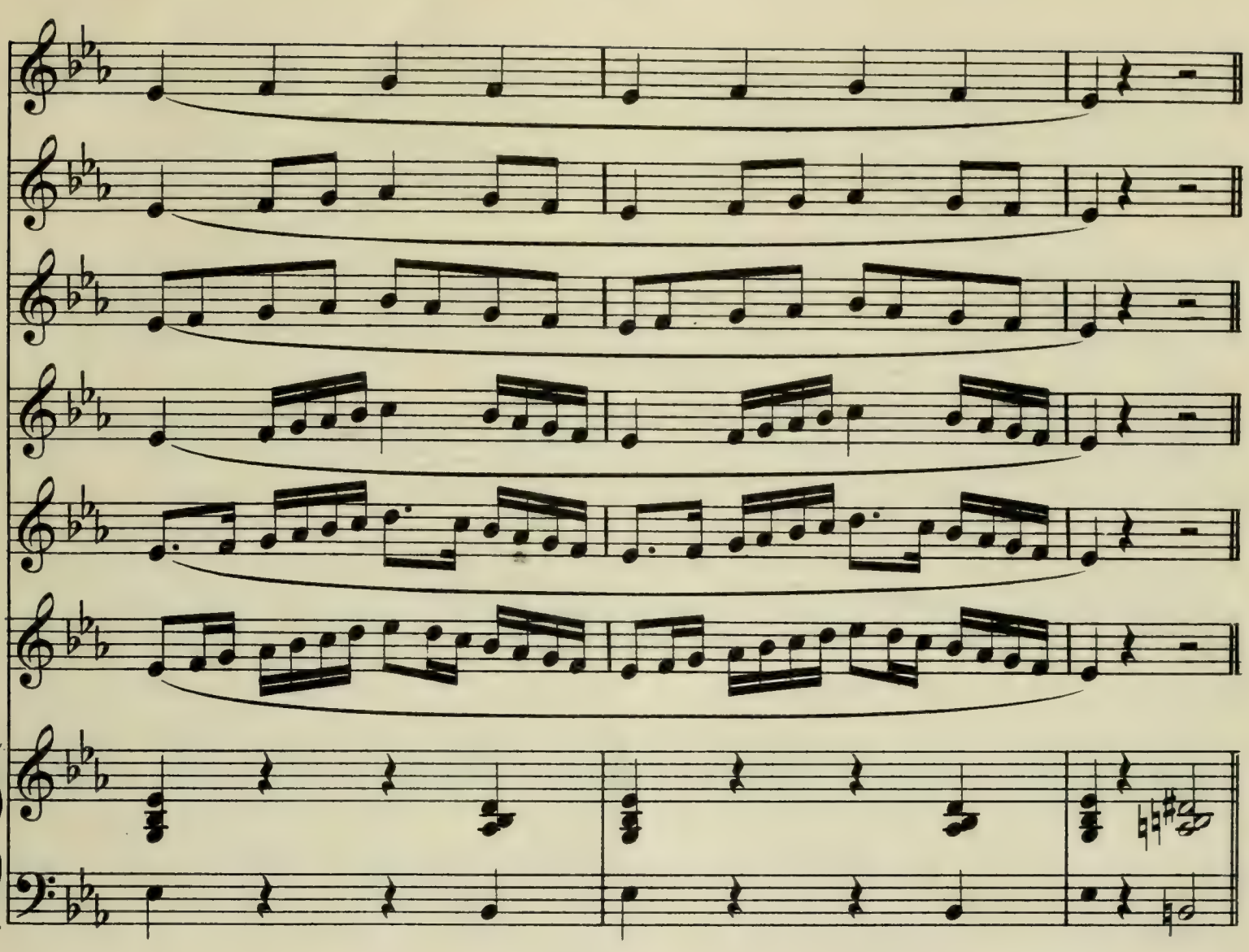


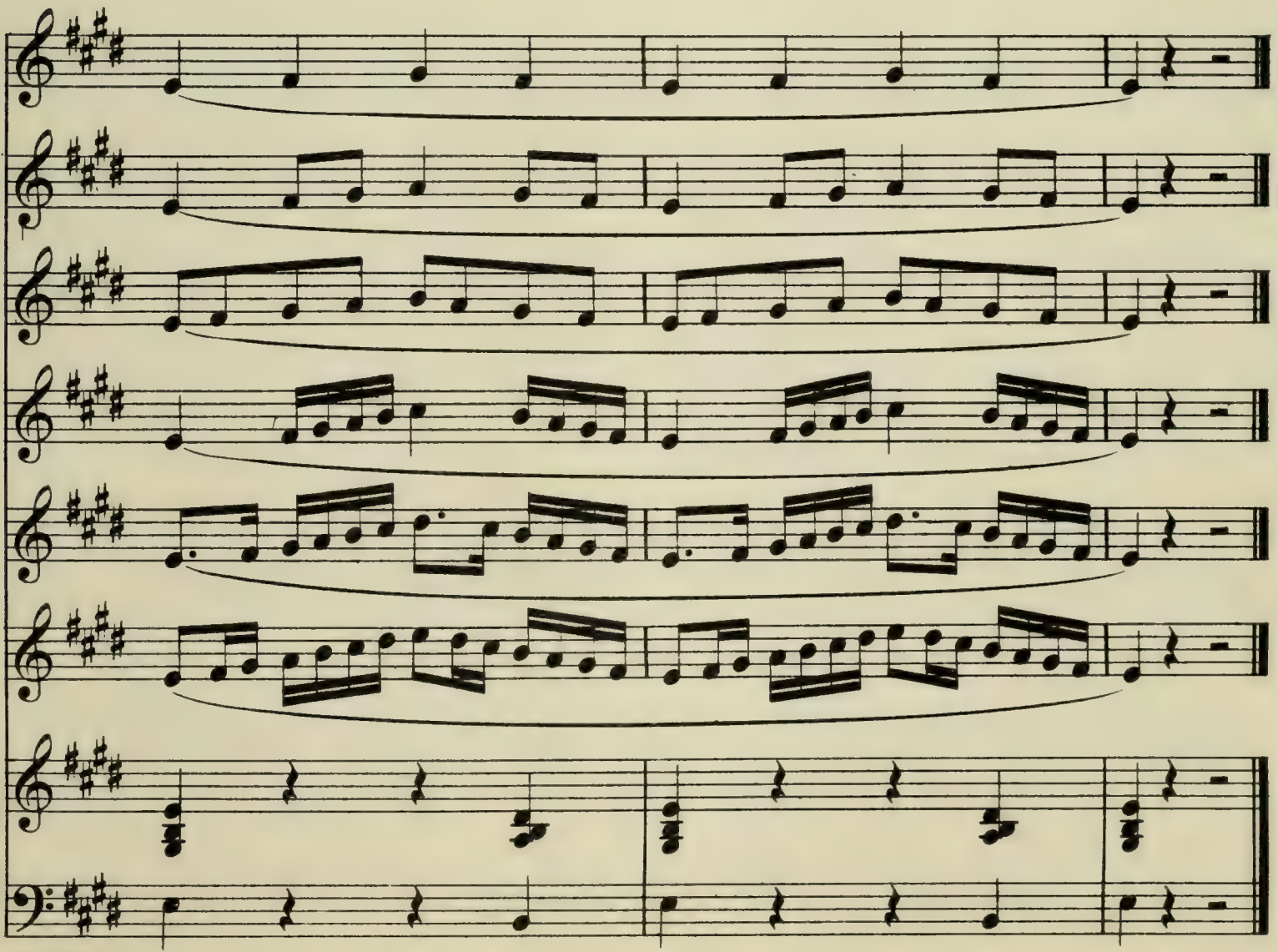












7.

a

8.

9.

a

a

10.

*)

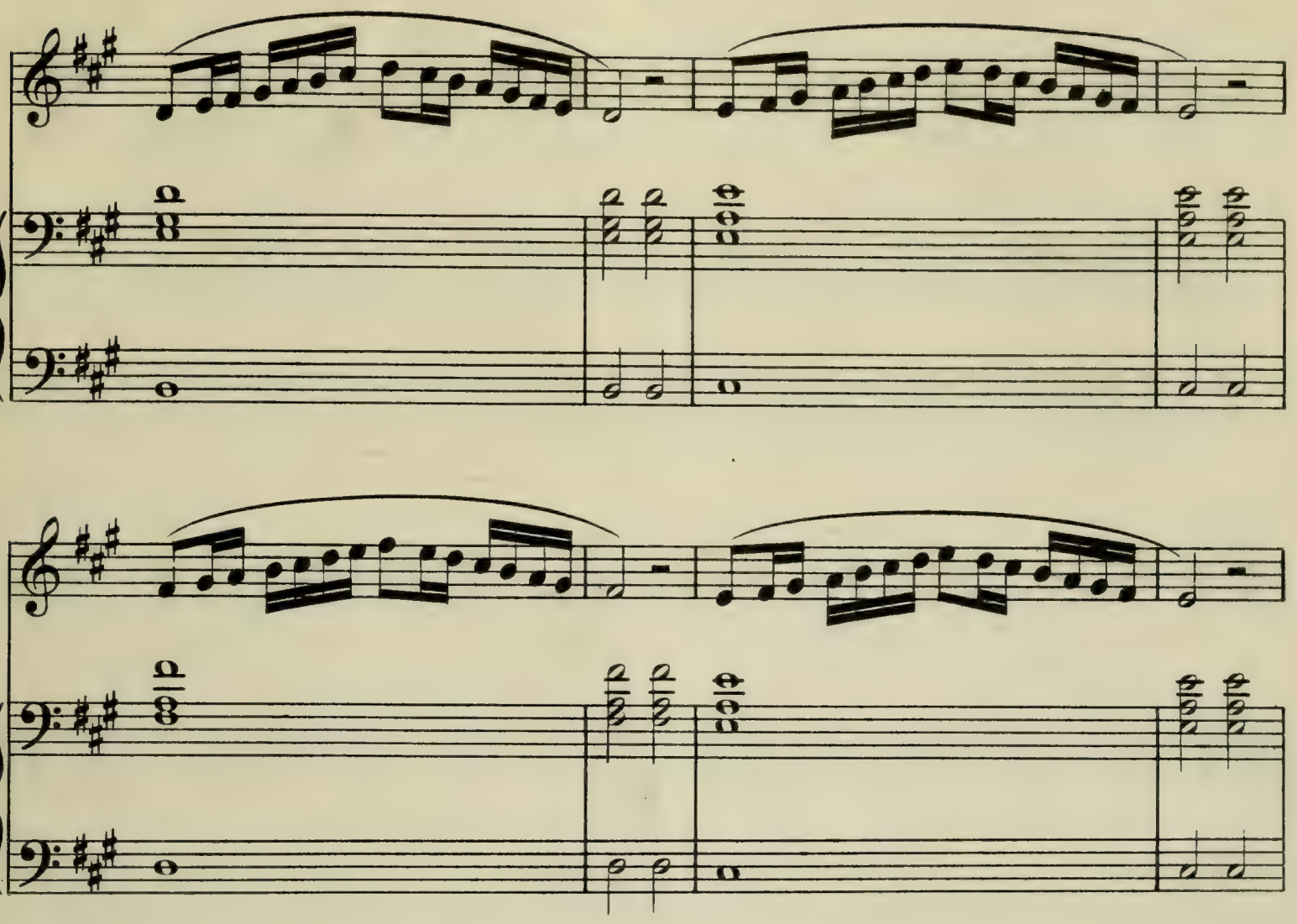
a a

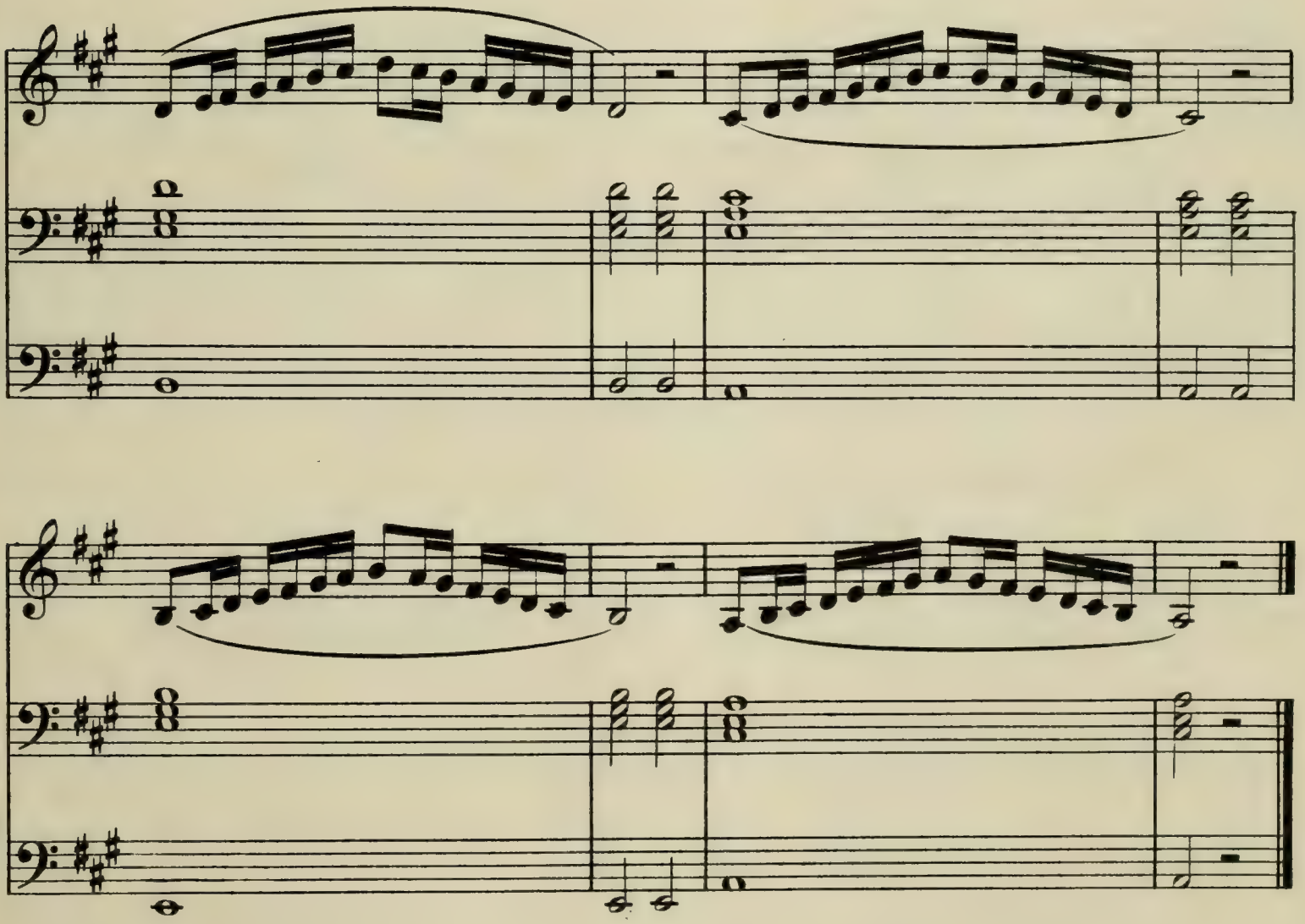
a a

*) The pupil must strictly observe the breathing-marks, but avoid too long pauses when taking breath.

11.

a





12.

a

Alto.(Contralto.)

13.

a

*) Sing slowly at first, repeating faster by degrees, in order to obtain as perfect intonation and precision as possible.

Mezzo-Soprano.

14.

15.

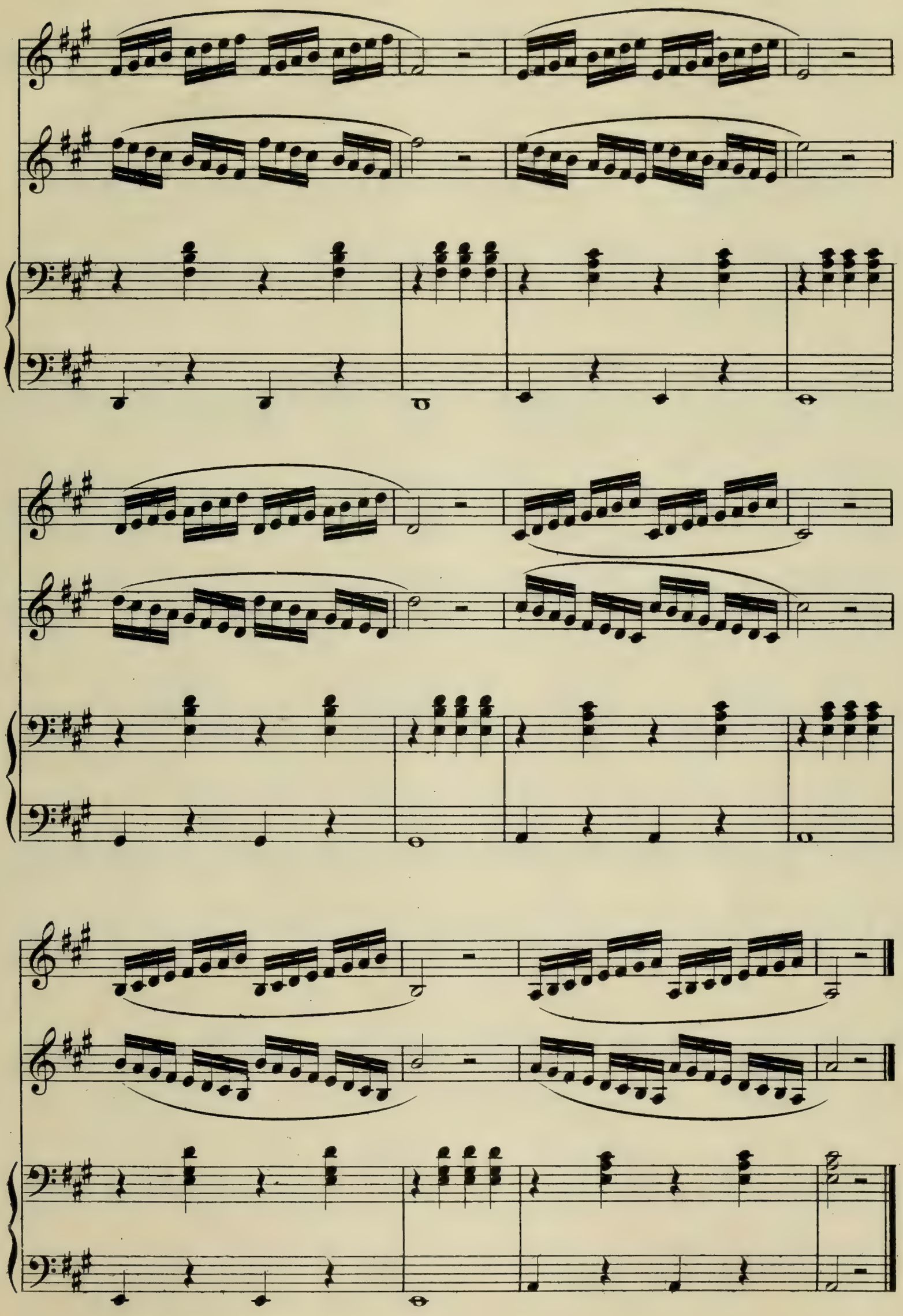
a

a

16.

a

a



18.

a

19.

a a a

20.

21.

22.

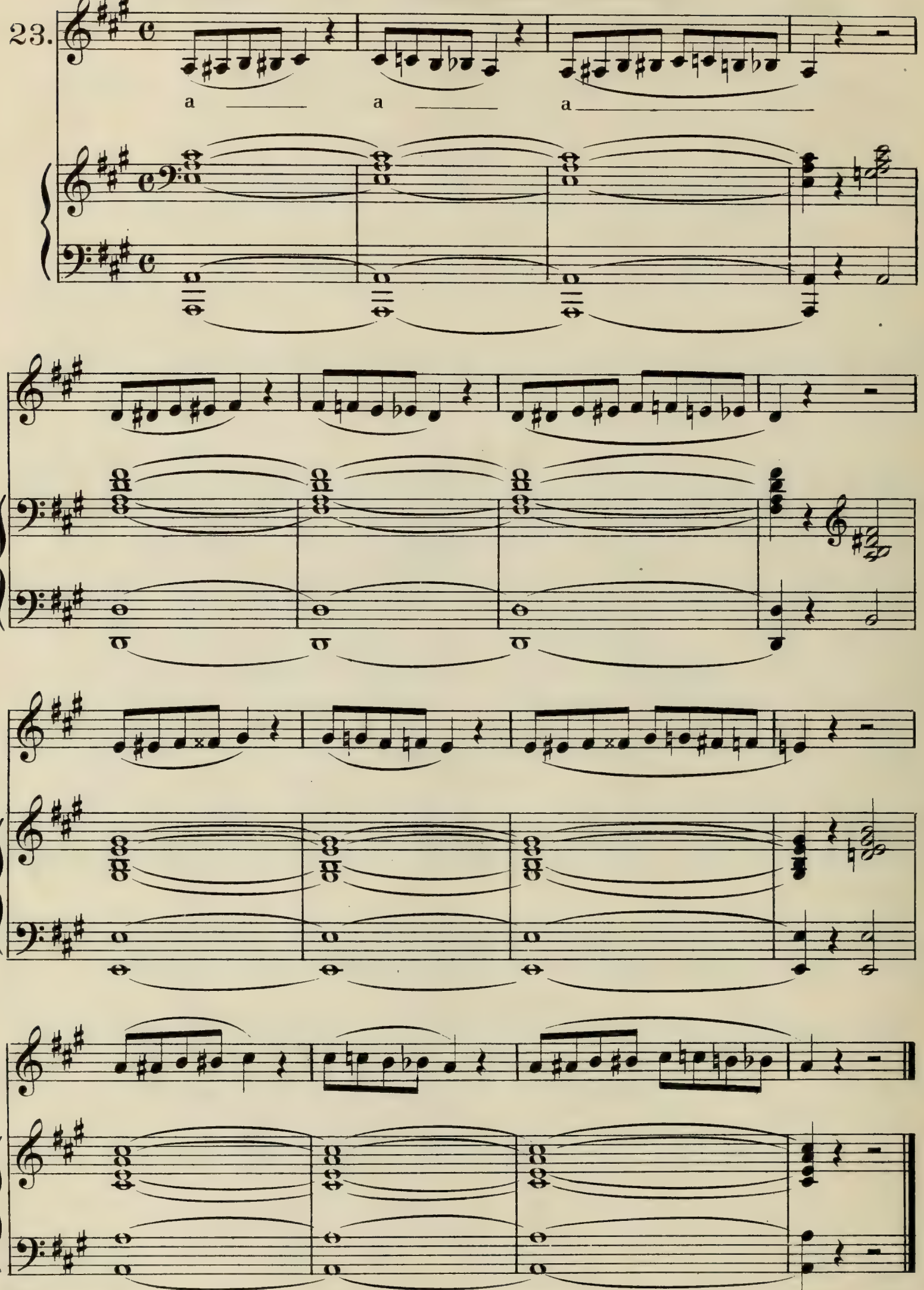
a

a

a

*)Chromatic Scales.—*Chromatische Tonleiter.*

23.



*)Of course, these exercises also must, at first, be practiced very slowly, and likewise with the greatest care and attention; for nothing else so promotes and establishes purity of intonation as this progression of the voice through the narrowest intervals.

At first slowly, then strictly in time.
Erst langsam, dann streng im Takt.

24.

At first slowly, then in strict time.

25.

At first slowly, then in strict time.

26.

27. *)

28.

29.

30.

31.

a

*) Sing throughout with uniform power of tone, at first *p*, then *mf*, then *f*.

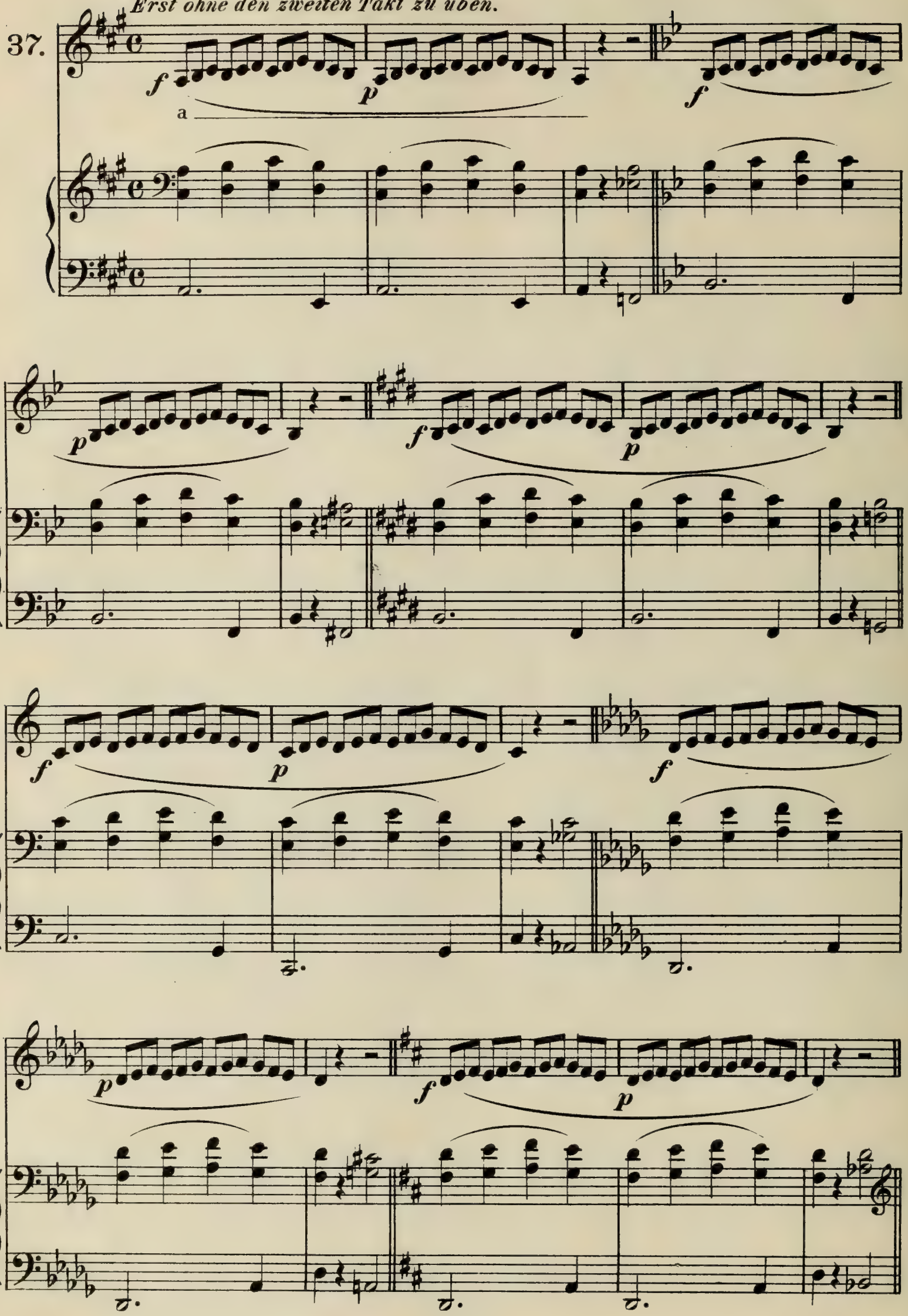
32. 33. 34. 35. 36.

*) Triplets. _ *Triolen.*

*) Such a group of 3 tones is called a Triplet. Take care always to give the first tone a slight accent; the other 2 then follow unaccented, and in exact time.

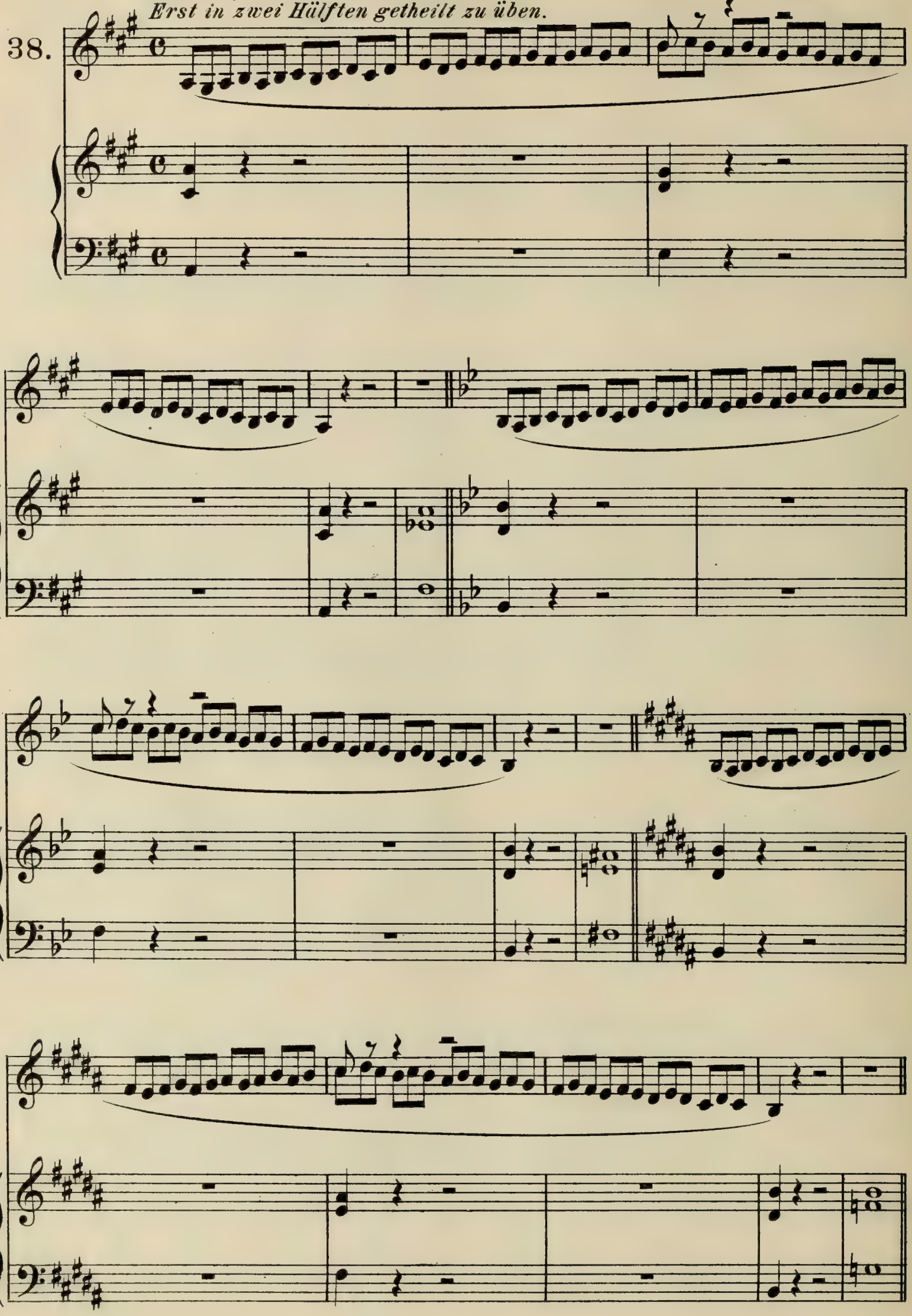
First without practicing the 2d measure.
Erst ohne den zweiten Takt zu üben.

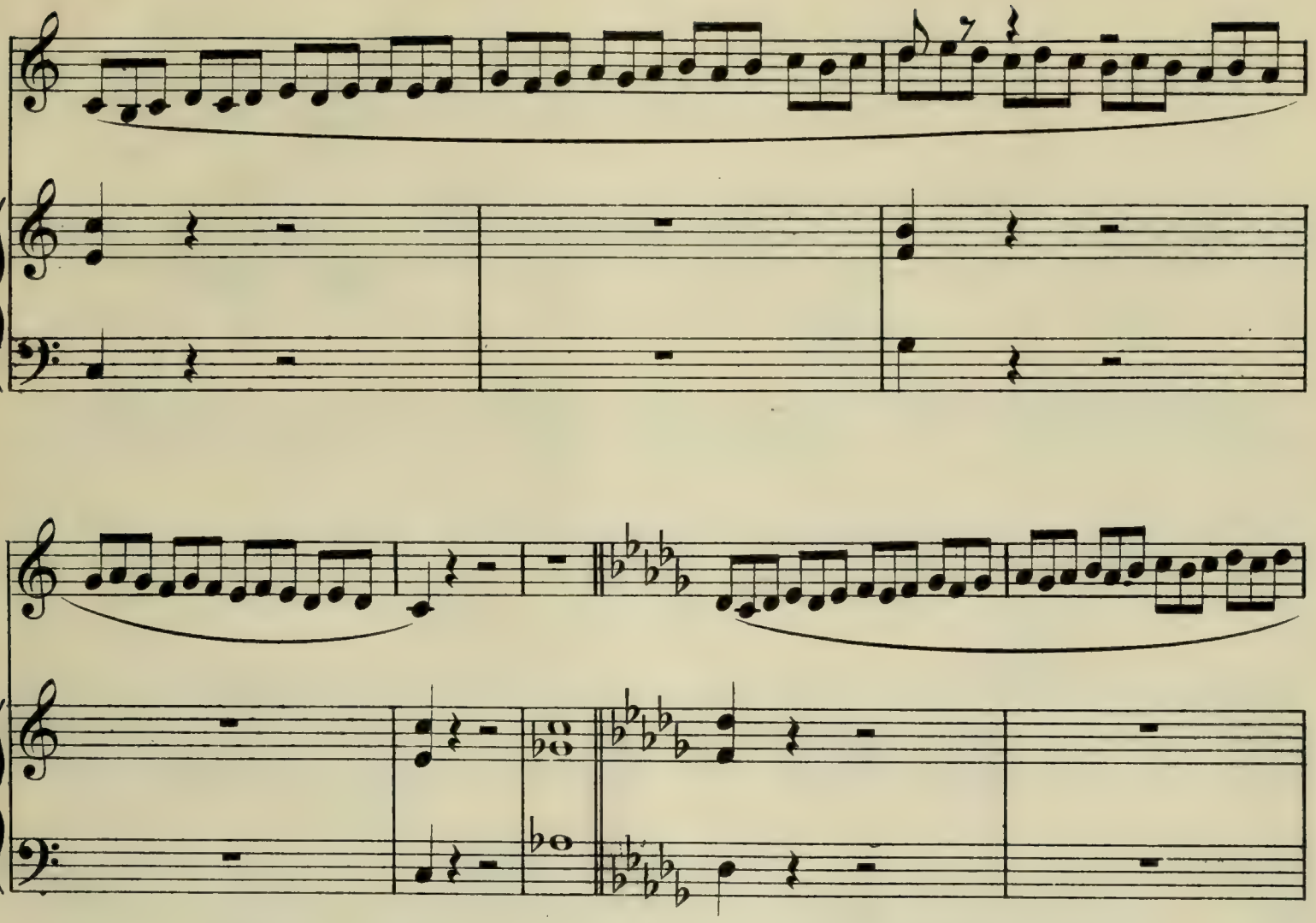
37.

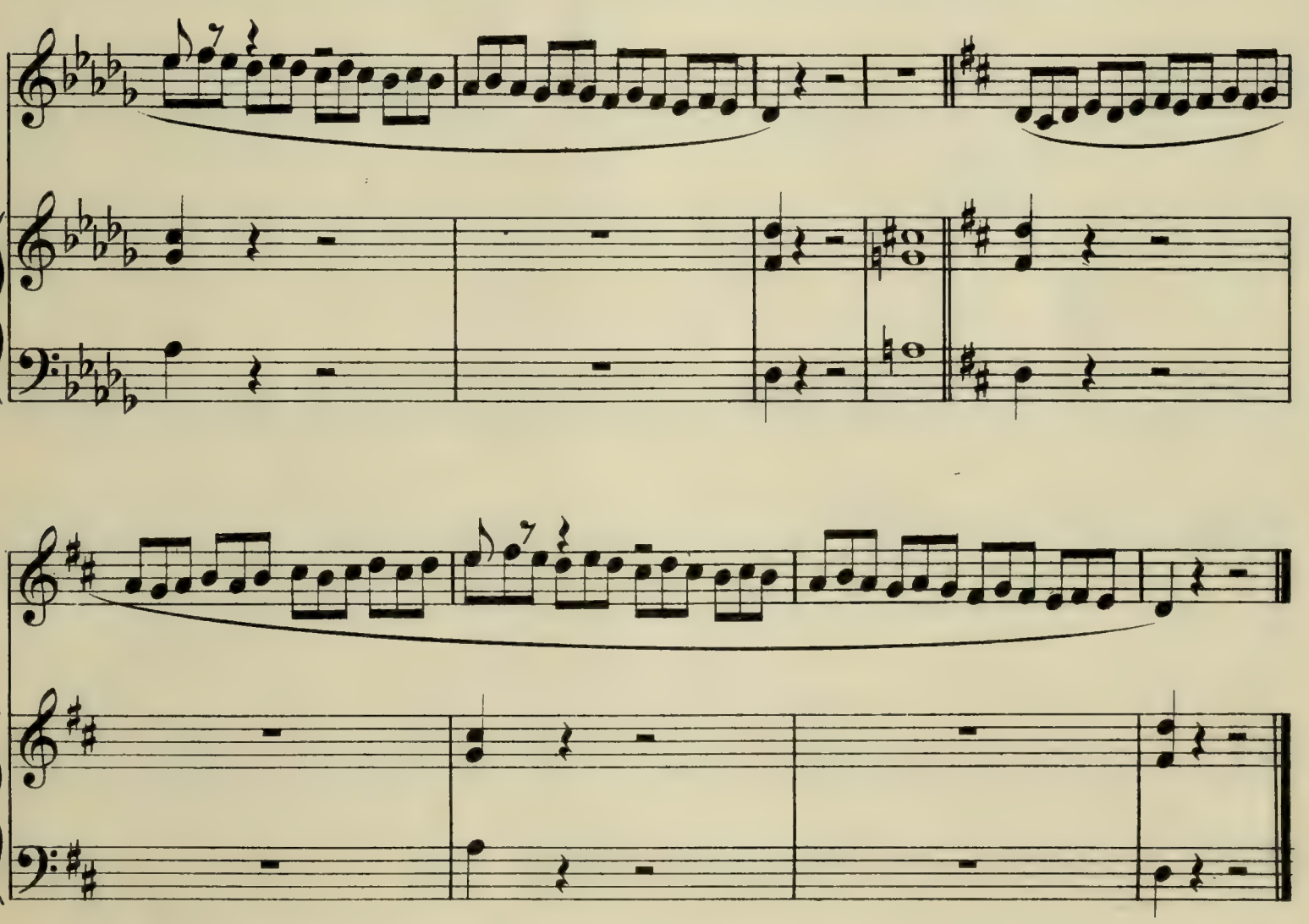


Practice, at first, in two halves.
Erst in zwei Hälften getheilt zu üben.

38.







39.

*)40.

p

*) In singing Nº 40, take care to make no unduly long pauses.

II.

*) ARPEGGIOS._*ARPEGGIEN.*

Broken Chords._*Gebrochene Accorde.*

Alto.(Contralto.)

41.

a

Mezzo-Soprano.

*) Through an oversight, no exercises in minor have been given. The latter being quite as important as those in major, and far more difficult, teachers are urgently advised to let pupils study this entire section first in major and then in minor. In Nº 42, pay special attention to the staccato.

Practice, at first, without 2d half of 2d measure.
Erst ohne die zweite Hälfte des zweiten Taktes zu üben.

Alto.(Contralto.)

42.

poco rit.

p

poco rit.

p

Mezzo-Soprano.

poco rit.

p

poco rit.

poco rit.

p

poco rit.

p

poco rit.

p

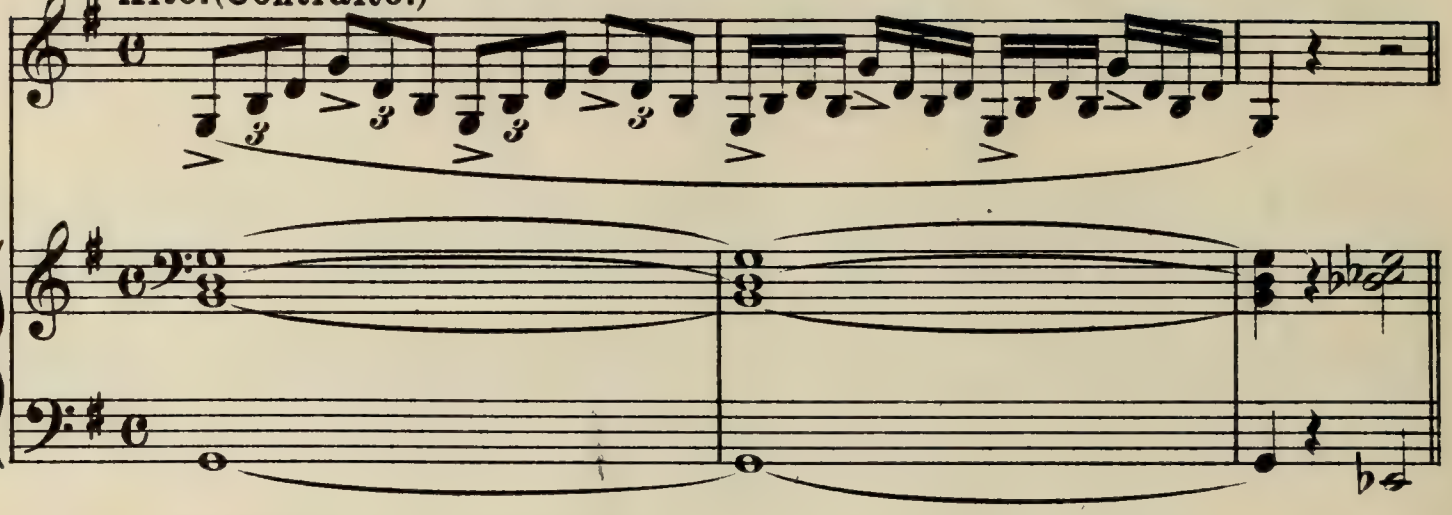
poco rit.

p

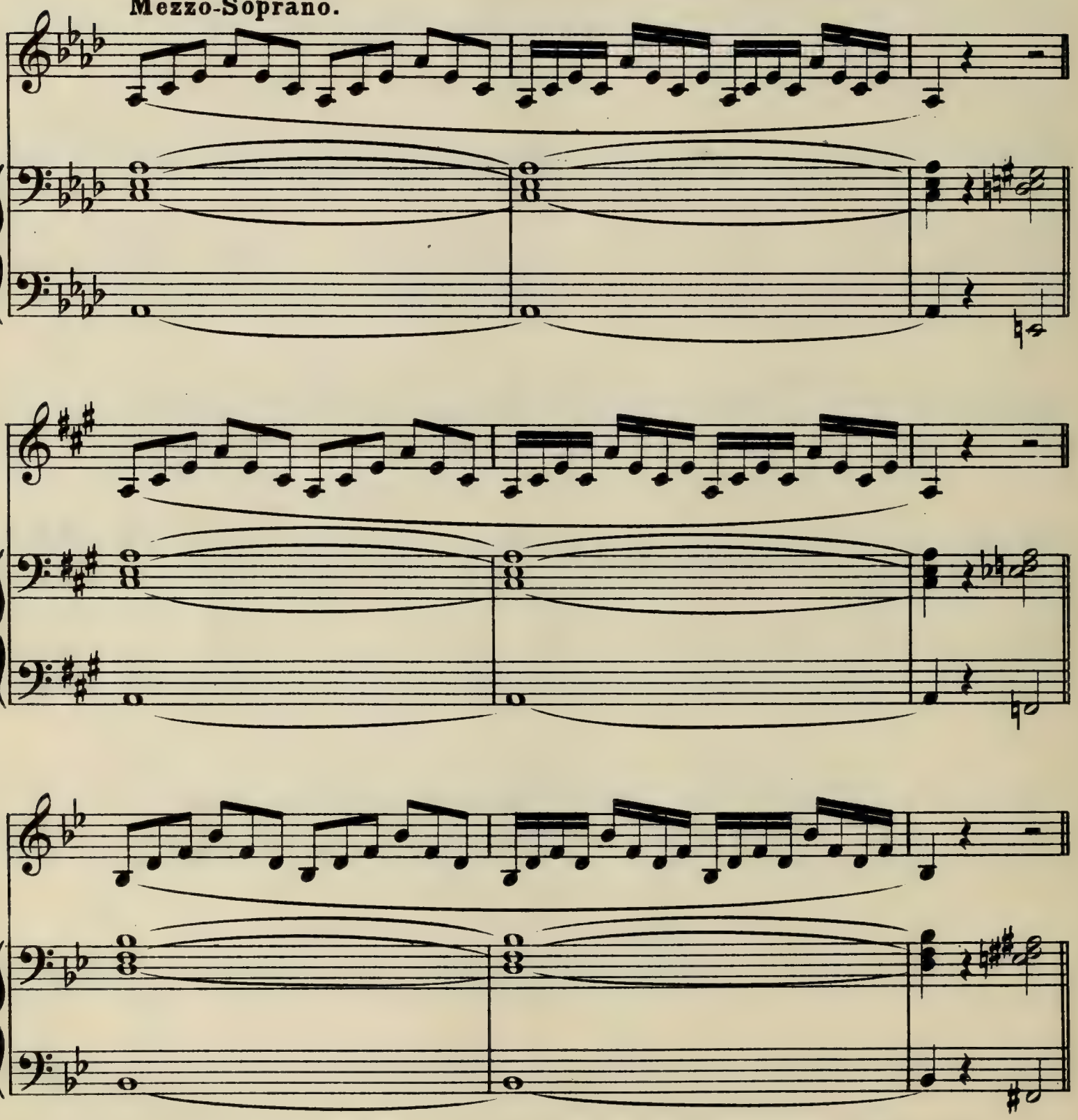
First, without practicing the 2d measure.
Erst ohne den zweiten Takt zu üben.

*)
43.

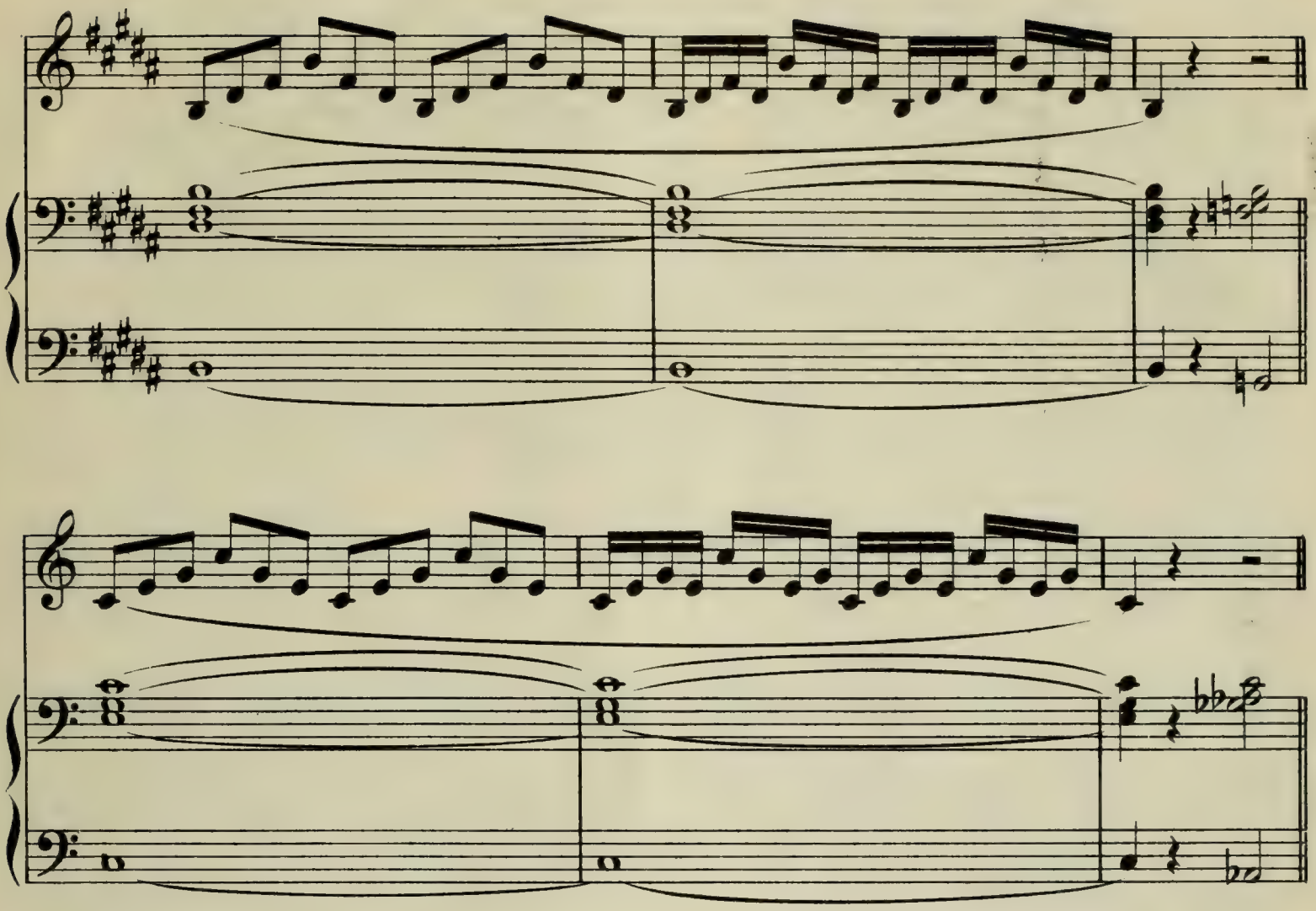
Alto. (Contralto.)

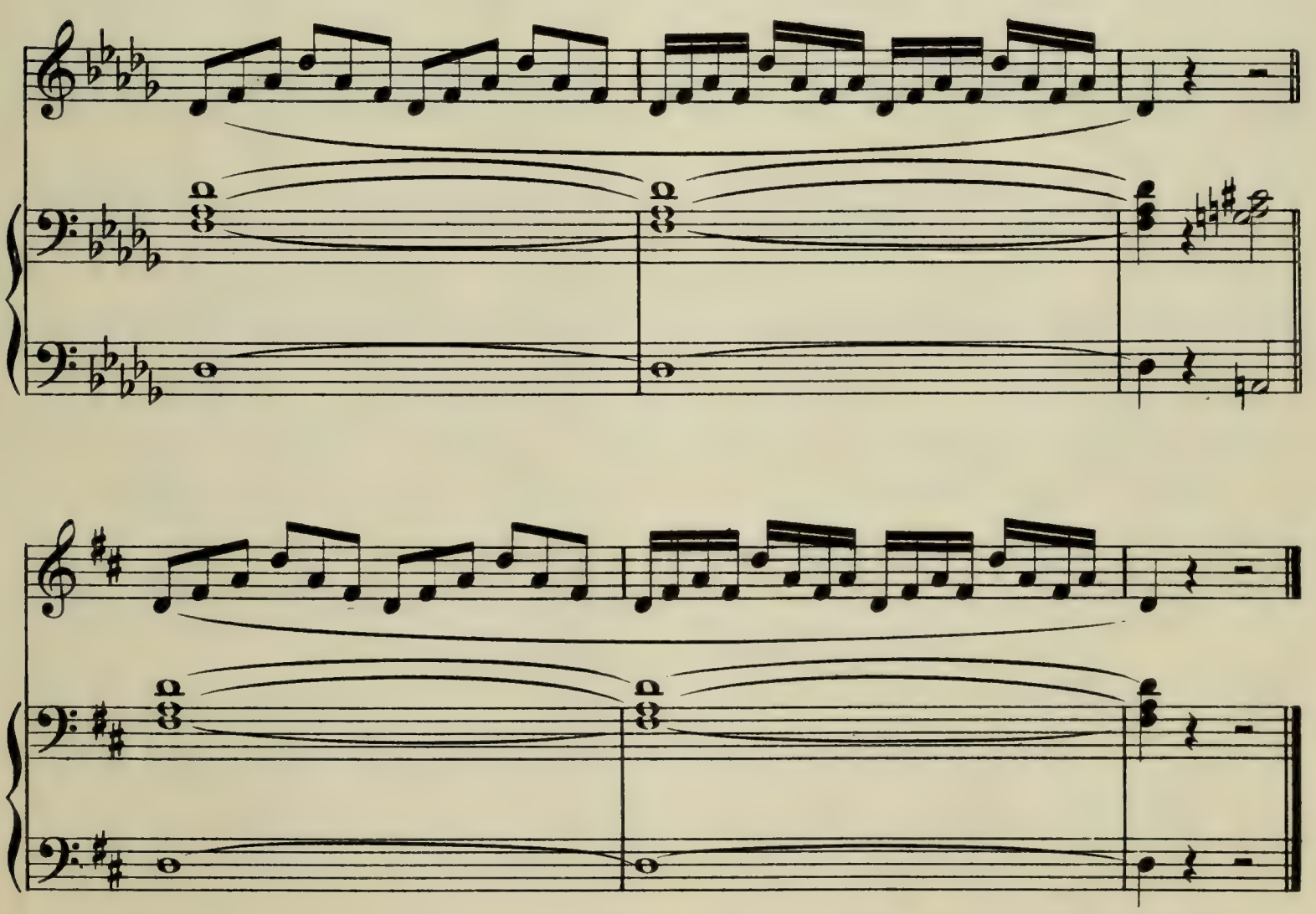


Mezzo-Soprano.



*) Accent these groups as in triplets, i.e. the first note of each group takes a slight accent.





First, without practicing the 2nd measure.
Erst ohne den zweiten Takt zu üben.
Alto.(Contralto.)

44.

Mezzo-Soprano.

45. Alto.(Contralto.)

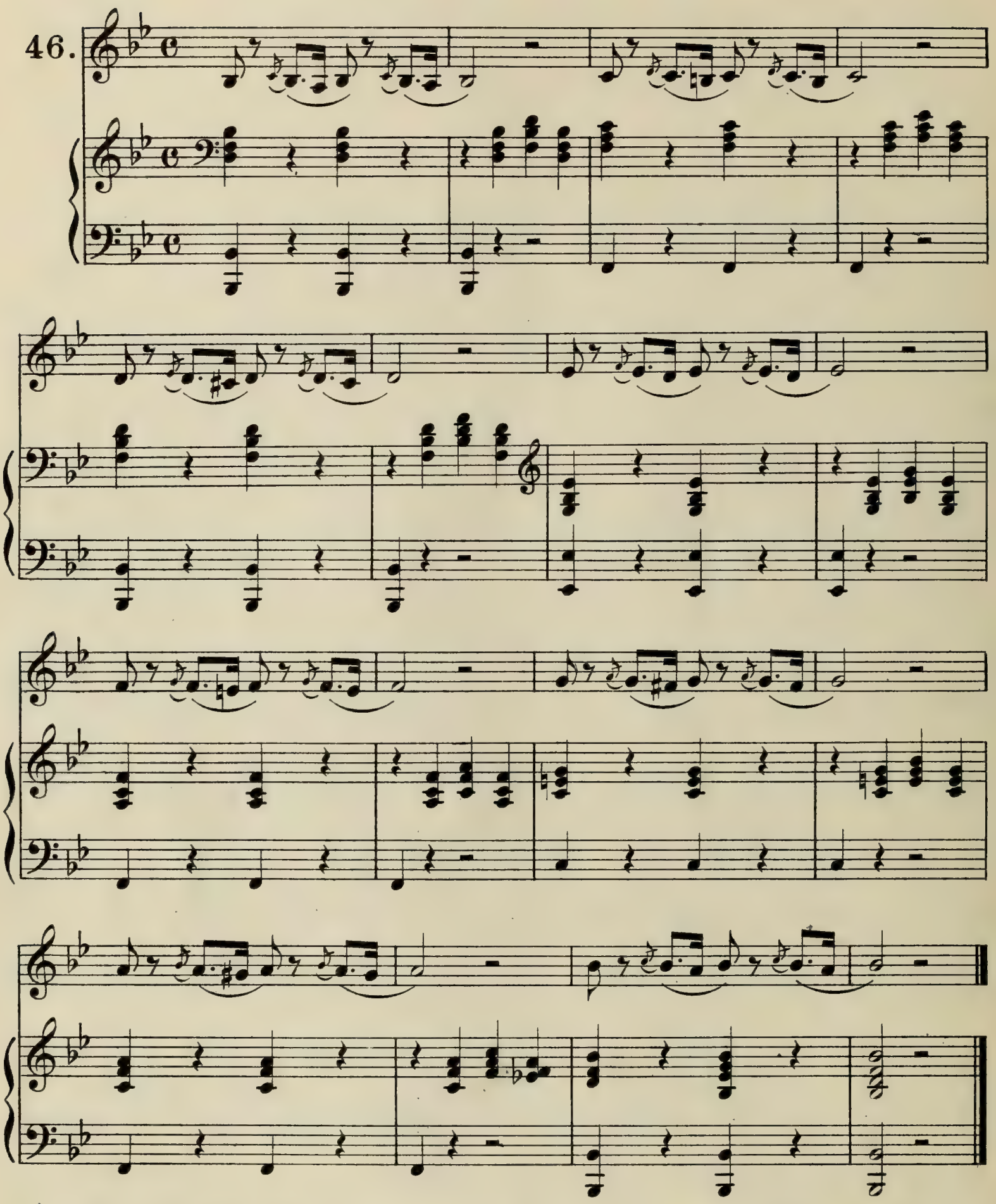
Mezzo-Soprano.

III.

ORNAMENTS.—*VERZIERUNGEN.*

*)a. The Acciaccatura.—*Der kurze Vorschlag.*

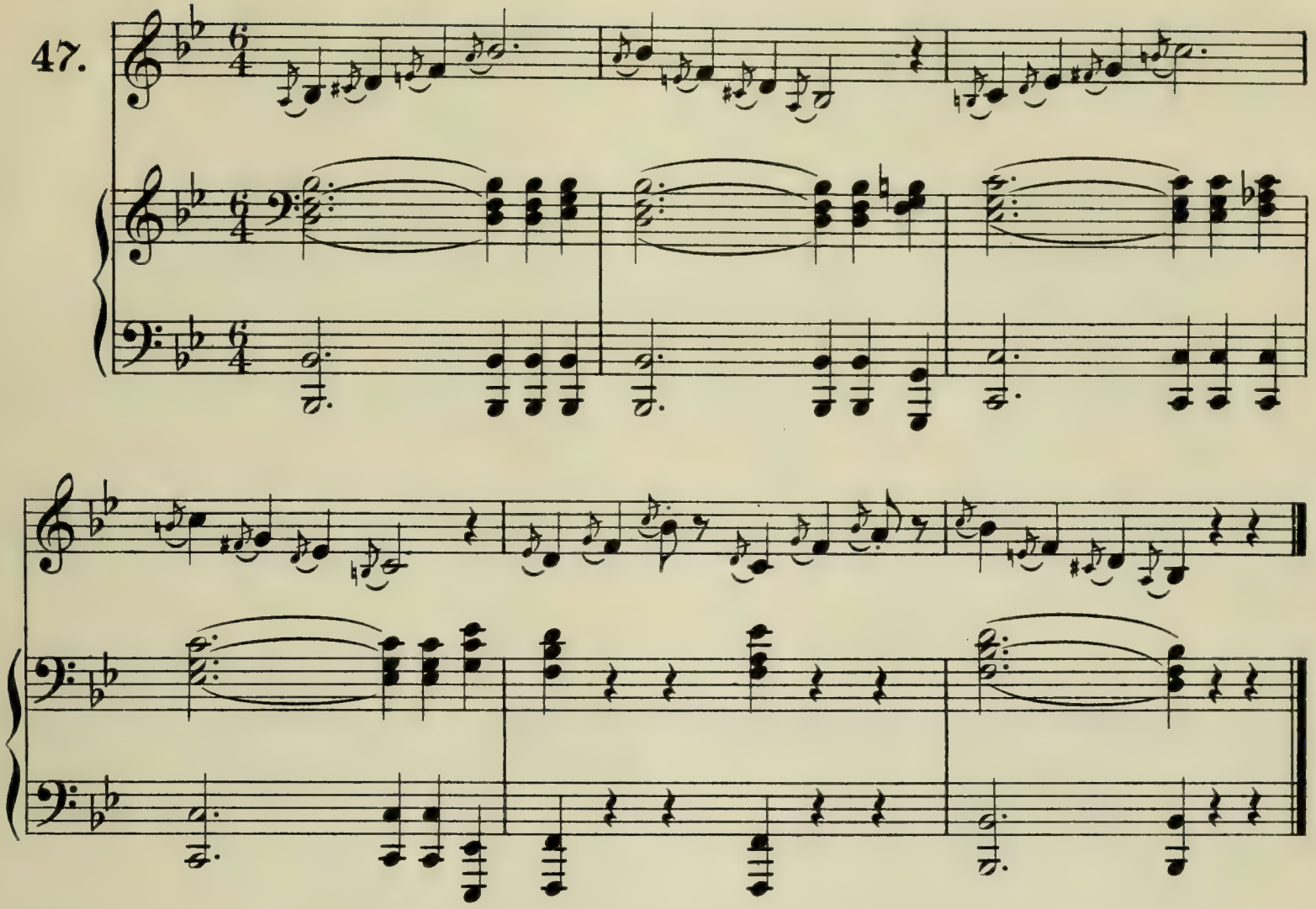
46.



*) The Acciaccaturas before the large notes must be sung as short as possible, with very distinct and pure intonation; their time-value is subtracted from that of the following large notes. They are much shorter than the long appoggiaturas, from which they are distinguished by the slanting stroke through the tail.

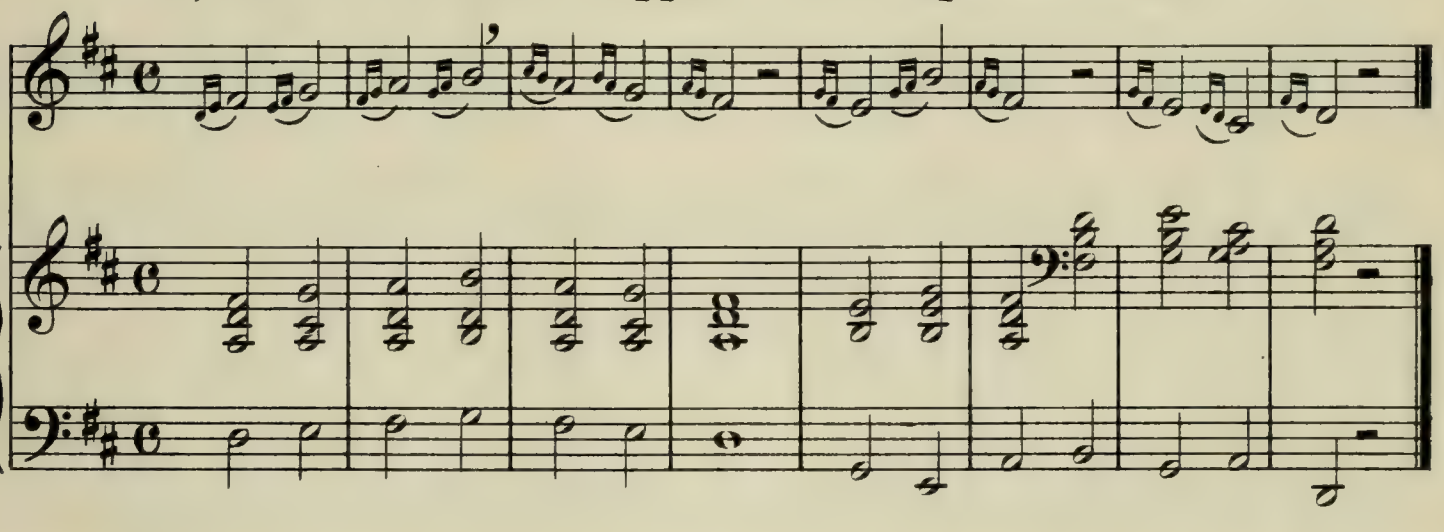
Example:

47.

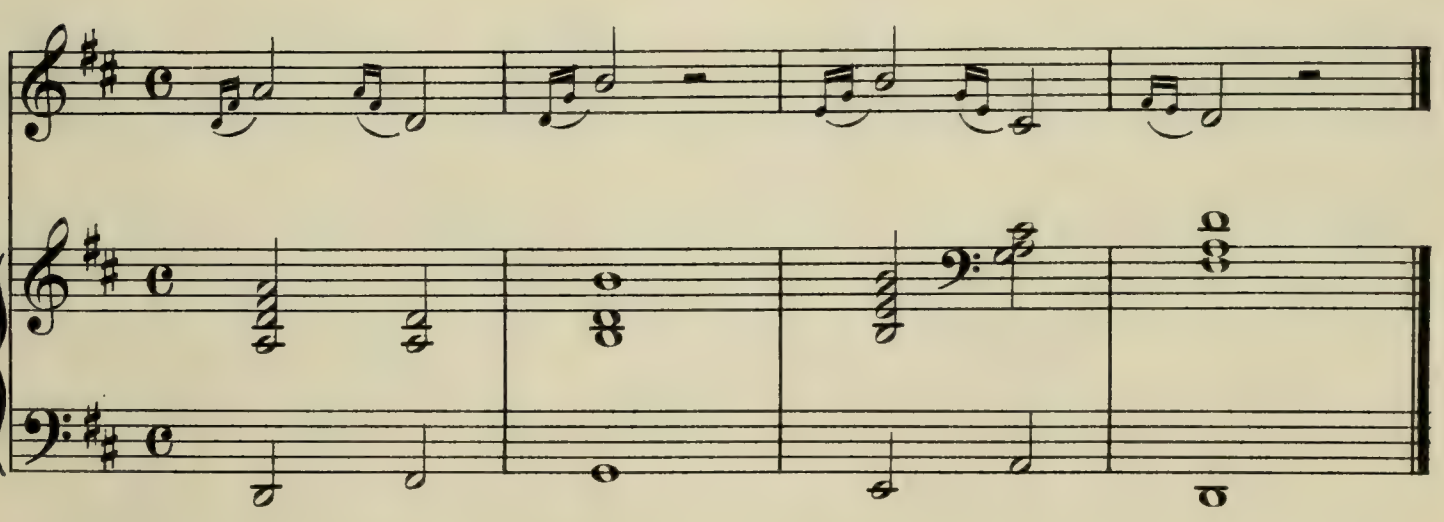


b.) The acciaccatura doppia. — *Der Doppelvorschlag.*

48.

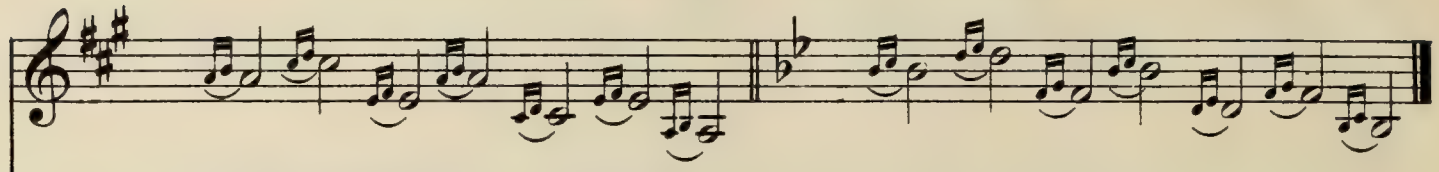


49.



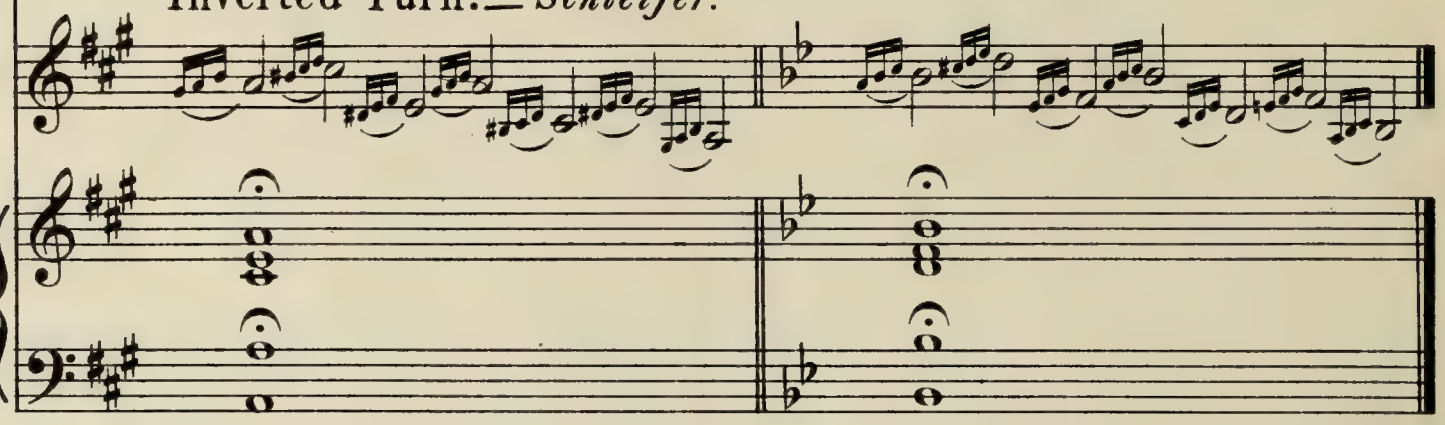
c.) The Inverted Mordent.— *Der Pralltriller.*

50.



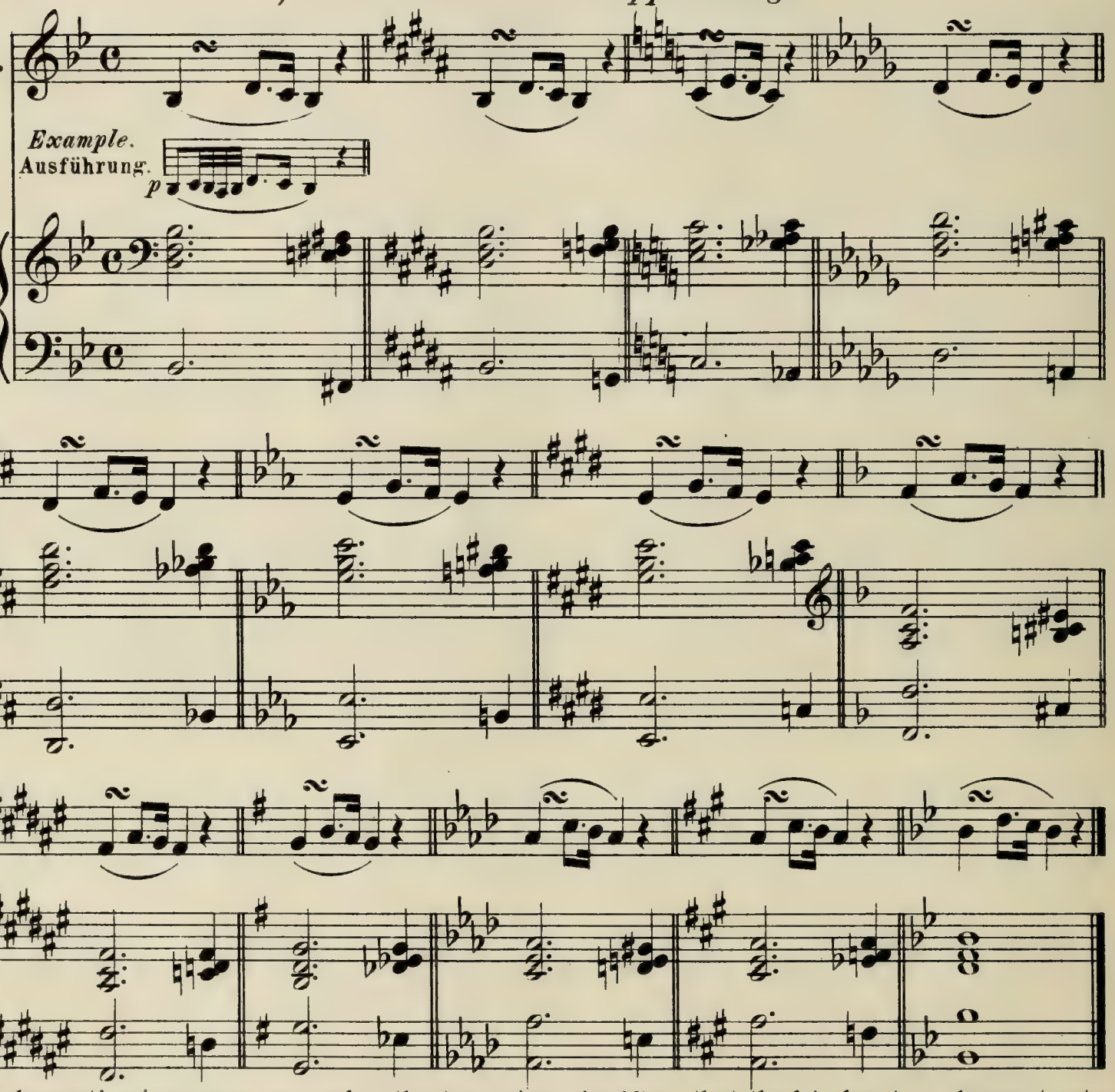
Inverted Turn.— *Schleifer.*

51.



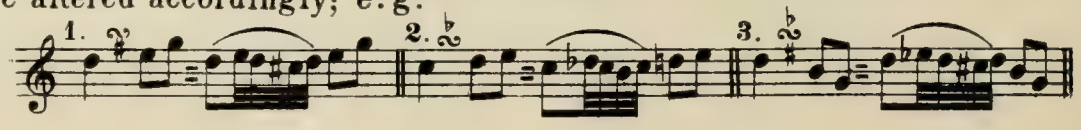
*)d.) The Turn.— *Der Doppelschlag.*

52.



*) A chromatic sign over or under the turn-sign signifies, that the highest or lowest note of the turn is to be altered accordingly; e.g.

Example:



53.

Example.
Ausführung.

54.

Example.
Ausführung.

IV.

*)THE TRILL.—*DER TRILLER.*

At first very slowly, then somewhat faster, finally in exact time.
Anfangs sehr langsam, dann allmälig schneller, schliesslich streng im Zeitmass.

55.

Example.
Ausführung.

*) The Trill, indicated by the sign *tr*, consists of the very rapid and even alternation of the main (large) note with the major or minor second above it. It is closed by the After-beat, embracing the second below the main note and the main note itself. (See Nos 55, 56, 57, 58, and 59). Its rapidity depends partly on the skill of the singer, and partly on the character of the piece. As a rule, high voices can trill most rapidly; low ones will, perhaps, do best to content themselves with a moderately rapid trill, executing it very evenly and easily, though firmly and distinctly.

56.

Example.
Ausführung.

57.

Example.
Ausführung.

58.

Example.
Ausführung.

59.

Part III.

*)TWENTY SOLFEGGI.—*ZWANZIG SOLFEGGIEN.*

Edited by MAX SPICKER.

Moderato.

1.

mi re do re mi fa mi sol la si la sol fa sol

sol la si do si la sol fa mi mi re mi fa sol sol fa mi re do

Andante.

2.

fa sol la si si la sol fa mi fa mi

re do re mi fa fa sol la si si

*) Always carefully observe the breathing-marks (’). (Compare Preface "On taking breath"). Breath is, of course, to be taken at the rests.

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do si la sol fa sol fa mi fa mi re mi re do re do si

p

3. Andantino.

mi re mi fa mi si sol fa sol la sol mi

si mi sol fa si mi re do si si la sol

la fa la mi fa sol mi fa mi do si si

do fa la sol fa mi do si do re mi sol do si re mi.

Molto moderato, con Portamento.

4.

fa mi sol fa la sol fa mi re do

do re mi fa fa sol la sol la si do

do si la la sol fa fa mi re do do re mi fa

dim.

dim.

Andante.

5.

f

do si la sol mi sol fa mi re do mi re mi fa re

mi fa sol sol la si do do si do re si do re do si la sol mi

sol fa mi re do mi fa sol la la sol fa mi mi fa sol la si do

rit.

rit.

Russian National Hymn._*Russische National-Hymne.*

Allegro maestoso.

Melody by LVOFF.

6.

si do si sol mi mi re do si do la si sol sol la si la sol

la sol fa sol sol mi re do si do si mi re do si la sol fa mi

Moderato.

7.

fa la sol sol si la

re do si la sol mi re do

sol do fa re

re do si la do si re sol fa la sol fa

Andantino.

8.

si la si la sol re do si do si la si la si la

sol mi la mi fa mi re re la sol fa sol

mi si la sol la do mi mi re sol fa sol la

si do sol mi re si la mi fa sol.

Moderato sempre legato.

9.

re si re do re mi fa mi re mi fa sol mi sol

fa sol la si la sol la si re do si la

sol la sol fa sol fa mi re do re do si

Andantino.

10.

do mi re re fa mi domi soldo do re

mi redo sol la sol re do do sol si la la mi re

dim.

sol mi do mi re

Leggiero.

mi sol do si la sol lasolfa sol fa

poco rit. *a tempo.*

mi sol si sol do sol fa mi re re mi sol do do

redo sol la si la la redo si la sol la sol fa mi re mi do

f *p* *dim.*

f

Andantino con espressione.

11.

mi fa sol re mi fa sol la mi fa sol si

mi si do si fa si la sol fa si si re do sol la

sol si la mi fa mi mi do la sol fa mi fa mi

Allegro moderato.

12.

do la fa mi fa sol la sol la si si

do la fa mi la do si fa sol mi

mi re do si la sol fa mi fa mi fa mi si mi

mi re do si la sol la do re mi mi fa sol la si

dim. *rit.*

a tempo.

do la fa mi fa sol la la si

a tempo.

rit.

re do si fa si la sol fa mi re mi mi fa fa sol la

sf.

Melody by W.A.MOZART.

Andante.

13.

sol si mi mi fa sol la do si la sol fa si re mi sol do la

si la sol do si la la si fa fa sol si la sol do si la sol sol la fa

si la sol fa mi la sol sol fa fa mi mi re do si do re mi fa sol si

mi mi fa sol la do si la sol mi do la fa re si re mi la sol fa

mi do mi fa la sol fa sol la mi sol la do sol fa fa mi

Andante maestoso.

14.

mf

fa la sol fa mi fa mi sol fa mi re do

mf

p

do mi sol si la fa fa la do mi re si

p

mf *f*

mf *f*

mf

si sol la si fa do do mi sol la do la

mf

sol si sol fa la fa mi fa sol la do la

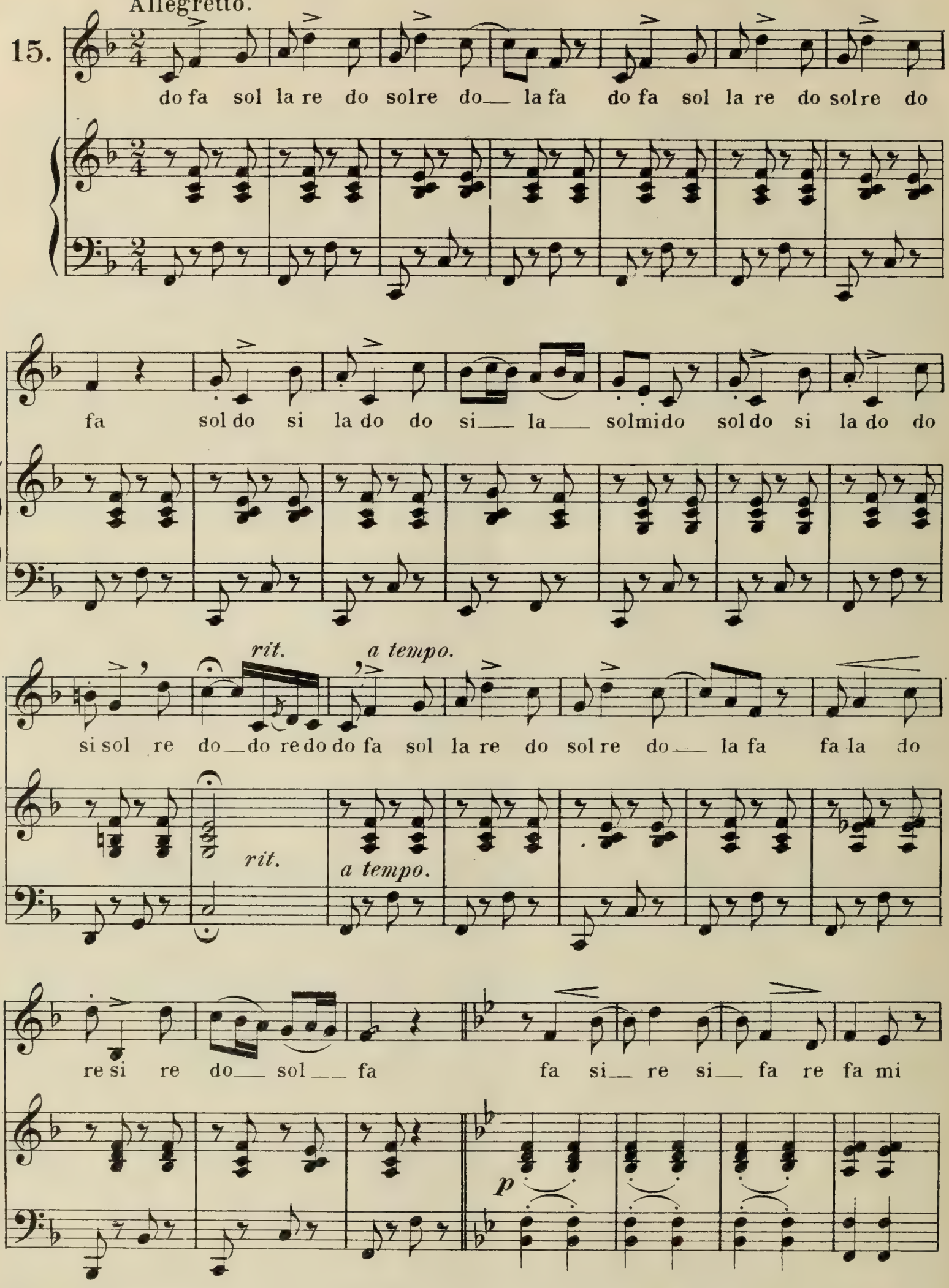
sol si sol fa la fa mi do re do fa.

rit.

*) Syncopation. — *Synkopen.*

Allegretto.

15.



*) A tone beginning on a weak beat and prolonged over the next strong beat forms a Syncopation. Even the preceding strong beat loses in strength as compared with the syncopated note, while the following (tied) strong beat quite loses its accent. Thus in Ex. 15, the accent falls on the 2nd eighth-note instead of the 3rd. In their proper place, such syncopated passages have a striking effect.

fa la__ do la__ fa do mi re si si__ si si__ re do__ la fa__

rit. *a tempo.*

__ si re__ do sol__ fa do si do do fa sol la re do sol re do__

rit. *a tempo.*

__ la fa do fa sol la re do sol re do fa sol do si la do do

si__ la__ solmido soldo si la do do si sol re do__ do redo do fa sol

rit *a tempo.*

la re do sol re do__ la fa fa la do re si re do__ sol__ fa.

*) Poco moderato.

16.

do mi sol fa re do mi re

cresc.

mi sol do si sol la re sol

p

re mi fa sol la sol do mi sol fa la re fa mi sol do

p *f*

do do do do do do re do si la sol fa mi sol sol sol si do sol mi do.

p

*) Here, the accent is similarly shifted from the 3rd quarter-note to the 2nd; in the last 8 measures the eighth-notes are again syncopated.

17. Andante.

la sol fa la sol do si la sol si la fa

do la fa la sol mi sol fa re mi do sol do

p

cresc.

fa sol la la re sol la si re re do la fa

mi fa sol la si do la la re do mi sol si do

mf

mf

re fa la la si do la sol fa mi re do si re mi fa

18.

si la si do si sol mi fa mi fa sol fa re si

mi re mi fa sol mi re fa si re mi do la fa mi do si

si re fa la sol fa mi sol do la si re si sol mi fa sol si la mi do mi

re do si la sol fa mi sol si si re do si la sol fa mi

*) Moderato.

Melody by W. A. MOZART.

19.

sol do mi sol fa fa fa la sol fa fa mi re re mi mi fa fa

*) Nº 19 is the melody of Mozart's celebrated Ave verum corpus natum.

poco a poco cresc.

fa mi re re sol sol fa re fa la la sol sol

do si la sol sol fa sol sol sol sol la la

pp

la do si la la sol fa fa fa la sol fa fa mi re mi re

poco a poco cresc.

mi mi mi re do fa fa fa fa mi re sol sol fa sol la mi re mi

p *f*

fa fa do do re la si do si la sol do fa mi re do.

p *f* *p*

*) Andante.

Melody by FRANZ SCHUBERT.

20.

p *poco cresc.* *f*

fa fa sol fa mi la la si la sol do do re do si la sol

p *poco cresc.* *f*

p *cresc.*

fa la sol fa mi fa fa sol fa mi la la si la sol

p *cresc.*

decresc.

do do re do si si si do si la sol fa fa mi mi re do

decresc.

p

si sol do la

pp *f*

*) From the Andante of Schubert's "Tragic Symphony."

poco a poco cresc.

p

sol sol fa fa mi la la sol sol fa si si la la sol sol fa

p *poco a poco cresc.*

mf

fa mi la la sol sol fa si si la la sol

p *mf*

sol fa mi do re mi fa fa mi mi re fa si sol do la

mf *f*

do do do re do si sol do fa.

mf *f* *p*

Remark: Before beginning the Exercises on Vocalisation, the teacher will do well to go through Concone's well-known 50 Ex. on Voc. with the pupil, the exercises here following being decidedly too difficult for the latter.

Part IV.

Twelve Exercises on Vocalisation.
Zwölf Vocalisen.

Edited by MAX SPICKER.

*)Andante.

1.

p

p

p *legg.*

mf molto legato.

mf

*)The "Red Sarafan," Russian Folk-Song.

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poco animato.

poco animato.

rit.

rit.

Tempo I.

poco rit.

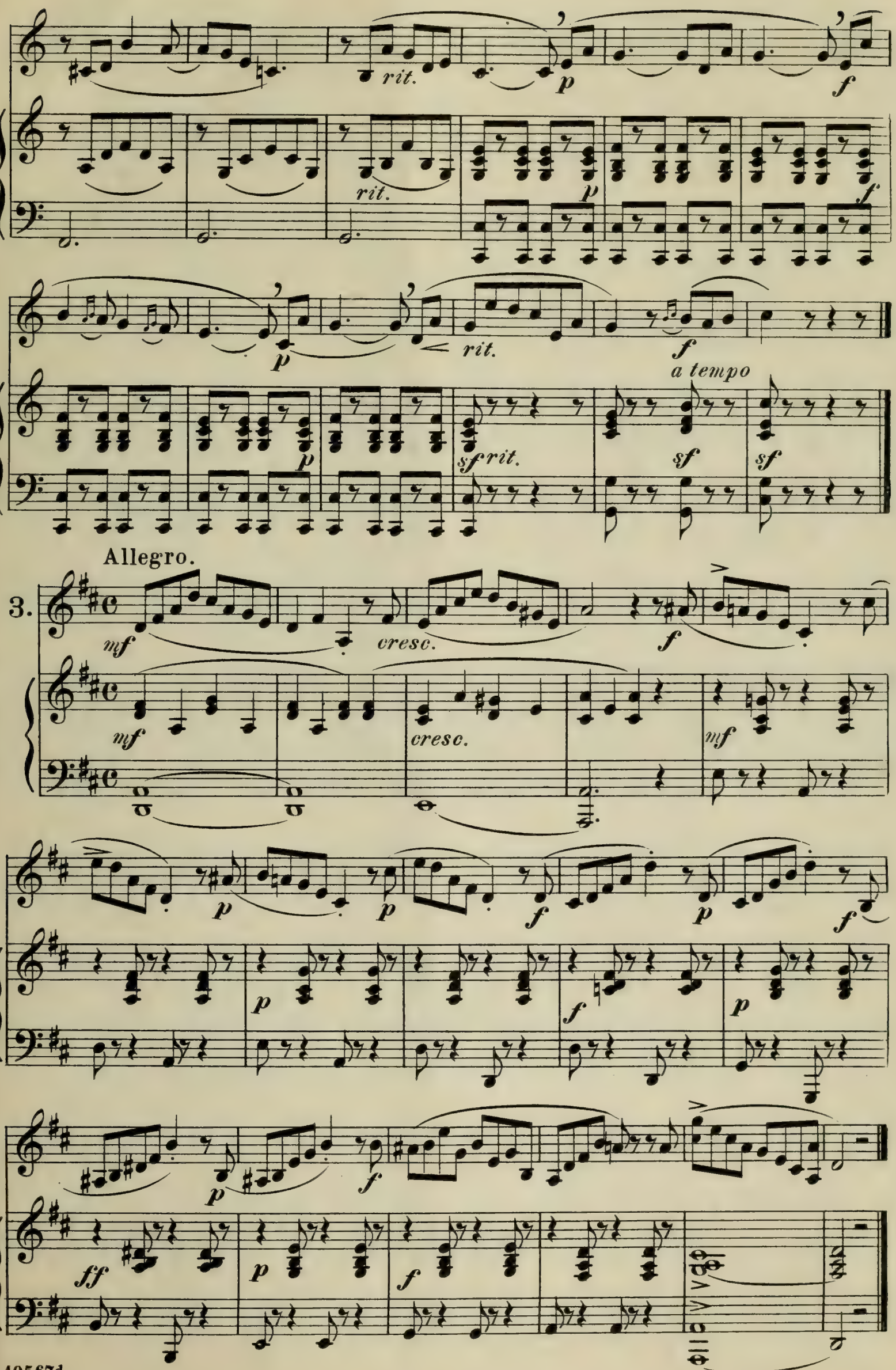
poco rit.

pp

Allegro marcato.

2.

mp *p* *mf* *f* *pp* *rit.*


rit.
p
f
rit.
p
f
p
rit.
f
a tempo
p
sf rit.
sf
sf
Allegro.
3.
mf
cresc.
f
mf
cresc.
mf
p
p
f
p
f
p
f
p
p
f
ff
p
f

Allegro marcato.

4.

rit.

rit.

a tempo

a tempo

a tempo

rit.

rit.

a tempo

rit.

a tempo

rit.

a tempo

f

Fine.

a tempo

Fine.

mf

mf

f

f

p

D.C.al Fine.

D.C.al Fine.

Tempo di Polacca.

5.

sf *sf*

sf *sf*

a tempo

rit.

a tempo

rit.

sf *sf*

p *mf* *p*

p *mf* *p*

poco rit. *a tempo*

poco rit. *a tempo*

risoluto.

f

sf *sf*

sf *sf*

rit.

rit.

a tempo

a tempo

sf *sf*

poco rall.

rit.

rit. pp

pp rit. pp sf

Allegretto.

6.

p legg.

p

poco rit. *a tempo.*

poco rit. *a tempo.*

p

a tempo

p

rit.

mf

a tempo

p

calando.

a tempo.

rit.

rit.

a tempo

p legg.

a tempo

p

p

poco rit. *a tempo*

a tempo

poco rit.

p

f

Allegretto.

7.

legg.

f

f

rit.

rit.

sostenuto

sostenuto

animato

animato

molto leggiero ed animato

dim.

mf

dim.

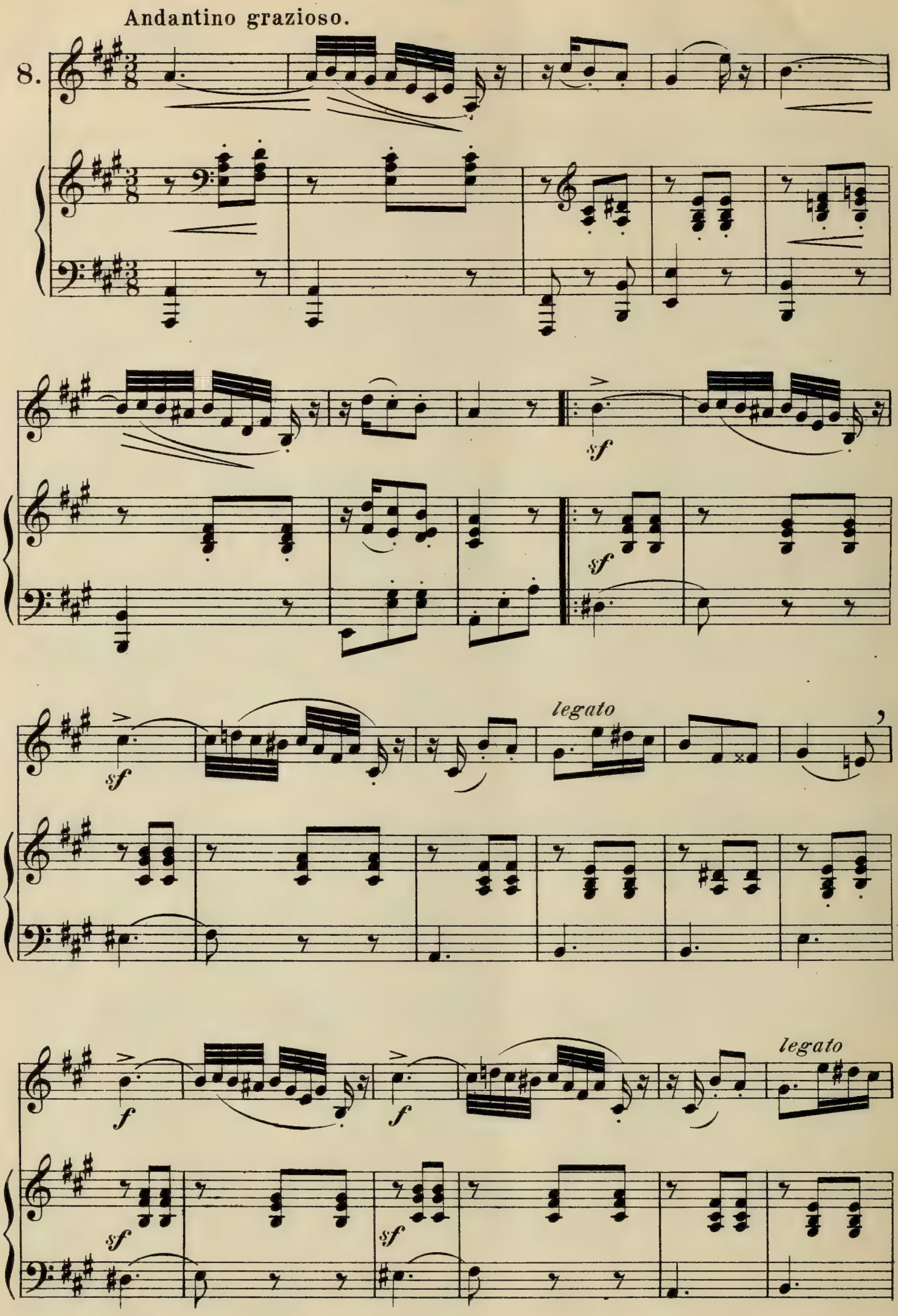
p

pp

pp

allarg.

p


Andantino grazioso.
8.
sf
sf
sf
legato
f
f
sf
sf
legato

*) These breathing-marks are to be observed only in case the breath does not hold out for the entire phrase.

p

sf

sf

sf *sf* *sf*

sf *sf* *sf*

sf *sf* *sf*

accel.

rall.

rall.

p

Allegro non troppo.

9.

p

f

f

p *cresc.*

colla parte

a tempo.

colla parte

a tempo.

colla parte.

a tempo.

mf

poco rit.

poco rit.

Allegro di bravura.

10.

f

p

f

sf *sf* *sf* *f*

sostenuto

a tempo

sfp *rit.*

sf

poco rit. *a tempo.*

f

mf *poco rit.* *rit.* *f* *a tempo.*

p

f

f

sf

p

sf

*)Tempo di Mazurka.

11.

mf *sf*

mf

poco rit. *a tempo.*

poco rit. *a tempo.*

sf *p*

sf

leggiero

sf *p*

*)Sharply accent the rhythm in singing. The accents in the accompaniment must also be strictly observed, asthis rhythmic peculiarity forms the chief characteristic of this Polish Dance, (the Mazurka.)

poco rit.

a tempo.

f *pp* *f* *dim.*

mf

mf

sf

poco rit.

poco rit.

sf *p*

a tempo.

sf

a tempo.

legato.

sf

p

rit.

a tempo

legato

dim.

rit.

a tempo

sf

p f

mf

mf

sf

poco rit. a tempo.

poco rit. a tempo.

sf p

sf

f *pp* *rall.* *p*

p

accel.

cresc. *f* *sf*

Tempo di Valse.

12.

mf *cresc.* *sf*

mf

p *cresc.*

f *p legg.*

sf

sfp

sfp

poco rit. a tempo

mf

mf

p

cresc.

f

p legg.

rit.

free

sf

sf

in time

sf

sf

free

sf

in time

f

sf

f

p

p

p

sf

sf

mf

f

sf

mf

p

cresc.

f

p legg.

tranq.

p

p

cresc.

*) brillante

f

f brillante

f

sf

f Cadenza.*)

sf

tr

accel.

sf

*) Brillante = brilliantly, with virtuosity.

**) Cadenza = a passage before the close giving the singer an opportunity to display his virtuosity.

DATE DUE

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